



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

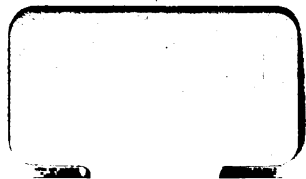
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

15. 1. 13

2 A



109

126

l

100 - 2

New Corner

NADE











**Newcomer's Elements of Rhetoric.**

By ALPHONSO G. NEWCOMER, Professor  
in the Leland Stanford Junior University.  
xi + 382 pp. 12mo. \$1.00.

**Landor: Selections from the Imaginary  
Conversations.**

Edited by ALPHONSO G. NEWCOMER. lix  
+ 166 pp. 16mo. (*English Readings.*)  
50 cents.

**HENRY HOLT AND COMPANY**

PUBLISHERS

New York

Chicago

Not in 10/20

# Rhetoric in Practice

✓

BY

ALPHONSO G. NEWCOMER

*Associate Professor of English in the Leland Stanford Junior University*

AND

SAMUEL S. SEWARD, JR.

*Assistant Professor of English in the Leland Stanford Junior University*

SECOND EDITION

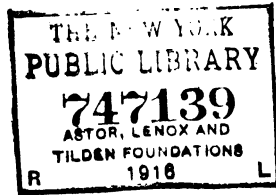


NEW YORK

HENRY HOLT AND COMPANY

1906

10/20



Copyright, 1905

By

HENRY HOLT AND COMPANY

ROBERT DRUMMOND, PRINTER, NEW YORK

## PREFATORY NOTE TO FIRST EDITION

WE cannot forego the pleasure, in sending out this book, of saying a word appreciative of the willing co-operation we have received during the preparation of it from teachers and other friends, and we are especially glad that we can associate with our work the names of three teachers whose influence has been deeply felt in California, and whose sympathy and help have gone into the making of this book: Eleanor Pearson Bartlett, Irene Hardy, and Chauncey Wetmore Wells.

A. G. N.

S. S. S., Jr.

STANFORD UNIVERSITY, CAL.,

June 10, 1905.

1916

SEP

TRANSFER FROM C. D.

## PREFATORY NOTE TO SECOND EDITION

THE most important change in this new edition is the adding of an appendix in two parts,—*Figures of Speech* and *Versification*. These subjects seem to be without the main purpose of the book, which was to treat of the problems of composition. But since teachers find it convenient to have within a single volume material for the rhetorical study of literature as well, there has been added such supplementary material as was thought useful. And the hope is that the subjects are so presented as to encourage the student to subordinate rhetorical analysis for its own sake to a more sympathetic comprehension of literary power.

Another change has been the addition of an index.

A. G. N.

S. S. S., Jr.

May 10, 1906.



## TO THE TEACHER

*The Purposes of the Book.*—1. The first aim of this book is to supply a text and exercises that will be helpful to the student in the creative task—helpful, that is, in the act of arranging and giving expression to his thought. It attempts to point out the material that the student may command through habits of good observation, clear, honest thinking, and some imagination; to help him to define clearly in his own mind the precise purpose of the work in hand—his attitude both toward his material and toward his audience; and to aid him by suggesting solutions of the manifold technical problems as they come up, point by point, in the actual process of writing. To the accomplishment of all this the teacher, by sympathetic assistance, can contribute far more than can the book; but he must remember that the quality of his sympathy is dependent not so much on his praising of technical proficiency when he finds it, as on his taking hold of the problem where the student most needs his aid, and giving there intelligent, appreciative help.

2. A second purpose of the book is to arrange the subject-matter, especially that of a purely technical nature, in such a manner that it may be constantly

and readily referred to by the teacher. Accordingly a comprehensive table of references is placed upon the third cover page for the teacher's convenience in correcting written work, and the numbers of the sections are printed at the top of each page throughout the book. The reference numbers may the more readily be associated with their subjects, inasmuch as each chapter has ten numbers reserved for itself.

3. An indirect aim of the exercises, both the creative and the critical, is to bring the composition work of the student into direct contact with his everyday life. The literature he reads he may assimilate, or he may not. According as he does so will it be suitable material for expression. It is safer, if we wish students to express themselves, and not merely to reflect the opinions of others, to draw for the most part upon their personal observation and experiences for their material, and to let them write on literary topics rather because they will than because they must. Similarly, they will gain more from correcting the sort of mistakes they themselves make than from going over the occasional slips of acknowledged masters of style.

4. There has been an attempt, finally, to arrange the parts of the book so that they will be flexible and capable of adjustment to the needs of particular classes. A hard and fast order in taking up the chapters and exercises might easily be laid down, but none that would take into account the previous training, capacity, and special needs of any given class using the book. Just as personal criticism of written work

should be adapted to the understanding and particular needs of the individual student, so the course as a whole should be outlined specially for each class, according to the experience and best judgment of the teacher.

*The Method* of using the book, therefore, might be in accordance with the following suggestions:

1. Instead of using the exercises to illustrate and enforce the text, base the work on the written themes and the class exercises, using the text partly for guidance and suggestion in the actual problems of composition, partly as a body of principles and rules to be referred to at the instance of the teacher in revising and correcting work already handed in. Marginal comments by the teacher, therefore, might often take the form of explicit reference by number (with the aid of the reference table) to the particular matter needing correction.

2. Instead of taking up the subjects one by one in any arbitrary order, apply the material from different chapters to the particular kind of writing being done at any given time. Thus, if narratives of some complexity are being written, the sections on Paragraphs in Narration, a part of the chapter on Words, and the rules for the use of quotation-marks might profitably be taken up at the same time and put to practical use. This need not be done in such a way as to confuse the pupil, nor should it preclude the possibility of considering a chapter, if it be thought desirable, separately, as a unified body of doctrine; the method ought

to bring home to the pupil the applicability and practical usefulness of every matter deemed worthy of study.

3. Instead of going through any of the first four chapters and "finishing" it once and for all, select from it such matters as are suited to the comprehension of the pupils at an early stage of their course, reserving the more difficult matters for a second or even a third taking up of the general subject of the chapter. Thus, a course might be outlined as follows:

(1) Narration (simple, in the form of letters, chronicles, and simple incidents).

(2) Description (for accuracy, with perhaps some for vividness).

(3) Exposition (of terms and ideas of not too great complexity).

(4) Description (primarily for vividness).

(5) Argument (class exercises and simple subjects).

(6) Narration (complex incident and, perhaps, plot).

(7) Exposition (of more comprehensive subjects, with the help of outlines).

(8) Argument (formal debate, written or oral, if thought desirable).

Such a method of dividing the work gives variety to the course, and recognizes the growing maturity of the pupil. The problem of correlating the composition work with the literature prescribed for college entrance examinations is fraught with great practical difficulties, and is likely to result, it seems, in far more loss than gain.

4. Instead of using only the exercises that are

given in the book, consider them rather as suggestions to be used, together with others invented or taken from other sources, as the needs of a given class warrant. No long lists of "subjects" are given; each teacher can best supply these from his knowledge of the experience of his pupils. And it is common experience that a class will take much more interest in criticizing and correcting sentences that have been written by its members than they will in dealing with those collected from any other source and printed in a book.

5. Make full use of the recitation period for referring the effectiveness of a piece of work to the judgment of the writer's classmates. Construct, too, and develop subjects and ideas in the classroom, using the social instinct of the pupils as a stimulus to fertility of resource and alertness in self-criticism. In no way can intelligent cooperation by the pupils in the objects of the course be better secured.



# CONTENTS

## INTRODUCTION

	PAGE
COMPOSITION AND HOW TO GO ABOUT IT. ....	I

## CHAPTER I.—NARRATION

CHRONICLE. ....	6
INCIDENT. ....	12
PLOT. ....	21

## CHAPTER II.—DESCRIPTION

DESCRIPTION FOR ACCURACY. ....	26
DESCRIPTION FOR VIVIDNESS. ....	34

## CHAPTER III.—EXPOSITION

NATURE OF EXPOSITION. ....	40
EXPLANATION OF SIMPLE TERMS: DEFINITION. ....	43
EXPLANATION OF COMPLEX IDEA. ....	46
FORMAL EXPOSITION. ....	52

## CHAPTER IV.—ARGUMENTATION

THE SUBJECT. ....	63
THE ARGUMENT. ....	66
THE ORGANIZATION. ....	71
EXPRESSION. ....	80

## CHAPTER V.—PARAGRAPHS

NATURE OF THE PARAGRAPH. ....	83
THE PARAGRAPH IN NARRATION. ....	86
THE PARAGRAPH IN EXPOSITION. ....	95

## CHAPTER VI.—SENTENCES

	PAGE
NATURE AND REQUIREMENTS.....	104
SYNTAX.....	107
EFFECTIVENESS.....	127

## CHAPTER VII.—WORDS

THE ENGLISH VOCABULARY.....	136
WORDS IN NARRATION AND DESCRIPTION.....	148
WORDS IN EXPOSITION AND ARGUMENT.....	158

## CHAPTER VIII.—MECHANICAL PROCESSES

PUNCTUATION.....	165
SPELLING.....	182
LETTER WRITING.....	189

## APPENDIX

I. FIGURES OF SPEECH.....	201
II. VERSIFICATION.....	217

## EXERCISES

NARRATION.....	233
DESCRIPTION.....	244
EXPOSITION.....	252
ARGUMENTATION.....	265
PARAGRAPHS.....	272
SENTENCES.....	279
WORDS.....	292
MECHANICAL PROCESSES.....	310
INDEX.....	317



## INTRODUCTION

### COMPOSITION, AND HOW TO GO ABOUT IT

**1. Composition.**—A good piece of writing is distinguished by two things—orderly thought and select language. To secure these two things is the object of the study of composition. For *to compose* means to set in order, to arrange; and a composition may be defined as a number of ideas on one subject so connected and grouped as to give a clear understanding of the subject. If the composition, besides being well arranged, is well written, it approaches to the dignity of literature. The precise form of expression, however, is a secondary consideration; the first thing to attend to is the selection and arrangement of ideas.

This order of procedure is in accord with the purpose of composition, which is prevailingly practical, though occasionally also something more. We communicate constantly, orally as well as on paper. Frequently we wish to record things. Always we want to convey our thought clearly. To explain the rules of a game in the fewest words, to describe the making of a salad beyond the possibility of a misunderstanding

ing—these are our ordinary objects. To be entertaining in our social converse, to make another feel our own pleasure in some experience, or to arouse another to some desired action, are less frequent objects. In either case, however, something definite is to be accomplished. Composition, then, is not the art of overcoming invented difficulties, but of meeting real difficulties. It is the art of controlling our speech, oral and written, and making it effective for all the varied purposes of our daily life. At first we must devote conscious effort both to the marshalling of ideas and to the acquirement of effectiveness of expression, but gradually we shall come to use right methods without special thought, and the gain in ease and force will be permanent and of constant satisfaction to us.

**2. What to Write.**—A subject is easily found if we are content to take something that lies close at hand. Whatever is uppermost in our mind, engaging our present interest—what, for instance, we should tell without a moment's forethought to a friend whom we should chance to meet, or what we are likely to say or hear in family converse at the dinner-table—may be good material. Old topics or the carefully composed ideas of other men can afford little more than some practice in handling words. If our composition is to have life and originality, it must grow out of fresh ideas, such as have been stimulated by personal and recent experience. In general, therefore, our most available subjects will be found to fall under one of the following heads:

That which we have done, whether regularly and systematically (Occupations), or irregularly (Adventures);	} yielding Narratives and Descriptions.
That which we have seen (Observations);	
That which we have studied and obtained a thorough knowledge of;	} yielding Expositions and Arguments.
That which we have read about sufficiently to form independent opinions upon;	

The first test of good material is our own knowledge of it. We should know what we write and know it well. "Envy," "Perseverance," "Habits," and the like, are subjects for mature men of wide experience; they are not good subjects for those whose experience is restricted or who are not given to meditation. Let us simply ask ourselves, What do we know best? What are we most interested in? Every individual has tastes and experiences through which he makes some province of knowledge his own. Though it be only the action of an air-gun, or the making of a sofa-pillow, or the proper care of pigeons, it is still his field of knowledge. We attempt to write a story which turns upon a game of football and discover that we do not know whether or not time may be called after a touch-down and before trying for a goal. We may find out, to be sure, but it would perhaps be safer to make our story turn upon some other game and leave the subject of football to the lovers of that sport. "Nobility of Character" has an attractive sound, but it is folly to aspire to write

of it when we can be both more instructive and more entertaining on the subject of "Clams." A subject will prove fruitful precisely to the degree in which we understand it.

x The second test of good material is the reader's interest in it. We should write always with a particular class of readers in view—schoolmates, friends at home, farmers, mechanics, fellow townsmen; and we should adapt our matter directly to the interest and profit of that class. To say something that touches the daily life of a fellow being is to make sure of at least one reader's attention.

3. **How to Write.**—A few words now upon how to write. It is a many-sided problem, and to deal with it in detail is the main business of this book. But it will be well to try to keep before us from the outset the following general principles:

To be honest; to content ourselves with saying what we know or feel to be true. Let us have our subject at heart and enter into the treatment of it with spirit and earnestness.

To be direct and brief; to go straight to the point. Let nothing serve us for an excuse to spin idle words.

To be simple. Let us not seek long words, or fanciful figures, or high-flown language, as if composition were an ornamental art. Long words and figures of speech have their place and office, as will be seen later, but too often they only cloud thought instead of clarifying it.

To be specific. Let us try to say something definite with every word and sentence,—not to write, “We had a very pleasant time,” but to write, “We played croquet on the lawn until it was dark, and then acted charades for an hour in the parlor.”

To think about our subject before we begin. Let us consider what were best said first, what best reserved for conclusion, finding always some kind of order and following it. Then, as we write, let us ask ourselves, Just what is our thought here? Does this sentence express it clearly? Is this the one precise word for our idea? Will the reader get our thought at once, and get it right?

## CHAPTER I

### NARRATION

Narration, which is but another name for story-telling, we practice every day. Whether we speak in conversation of what we have done or seen others do, or retell the doings that we have heard or read of, or recount past events in a letter to a friend, it is all narration, good or bad according to the subject-matter and our skill in handling it. Here, then, is the natural point at which to begin the study of composition: the material is easily found, the process itself is interesting, and the results, when good, can be readily appreciated.

#### I. CHRONICLE

The simplest form of narrative is the chronicle, the telling of events either in the exact order of occurrence, or as they may chance to interest us. When we review the day's happenings for a friend, or record our personal history in a letter or a diary, the result is just such a chronicle, informal and sketchy. Now a story of this kind begins where we choose to take it up, and ends where we choose to leave it: it relies for its interest rather on its substance than on its

form. Therefore it is with the nature of the details that we are here chiefly concerned.

11. **Subject-matter.**—In general, we should have a clear idea of the effect we desire to produce, and test the value of our subject-matter according to that. Of course, if we wish a simple record of fact, everything is of value. But our purpose is not often so prosaic as that. We are taking a first trip abroad, perhaps, and wish to share our steamer experiences with a friend at home. Obviously we cannot tell everything—that would take too long. Nor can we solve the problem by giving a bare outline of facts, of the ship's routine day after day—that would be flat and colorless. But as we look back we may find that we were impressed chiefly by the sensation of pleasant strangeness of the life aboard ship. If we try to share this sensation with our friend, we shall give an account differing widely from that of some old traveller to whom the trip is a monotonous repetition of familiar experiences. We shall be likely, then, to speak of the dropping of the pilot, the drawing for seats at table, the fading away of the land, the bugle-call to meals, the evening promenade, some eccentric acquaintance, the games on deck, the overtaking of an out-bound freighter. There may be little to connect these details except their succession in time, and we may break off the account abruptly when we become too absorbed in the life itself to write further; yet the purpose is fulfilled if we have conveyed, through random incidents, and perhaps

largely by means of descriptive passages, the sense of novelty which we felt. We have failed if we have merely given facts as facts, and made ourselves an impersonal recording-machine.

**12. Treatment.**—The treatment of our subject-matter, we have said, is of minor importance. In a bare record, indeed, there is nothing to do but see that our diction is accurate and our grammar correct; the order of details is determined for us. In a hasty diary of travel, for instance, our jottings may run somewhat as follows:

“Nervous night. Endless ringing of bells. Rose at 6. Room overlooks river. Bridge of boats. Quarrel of fisherman. Coffee in room. Carriage. Beggars. Museum dull, but interesting old armor. Fortifications about the city. Soldiers patrolling—children playing. Rows of poplars. Market-place. Sudden rain and scurry for hotel.”

Only the expansion of these notes into complete sentences is needed to make a simple chronicle.

But even in the selective chronicle we can do little more. Our aim there is to interest, or to follow our own interest. We are still justified, therefore, more than justified, in jumping abruptly from scene to incident, from incident to reflection, touching lightly on what is suggestive, and freely omitting the rest. What if the result seem disconnected? Our memories move swiftly from one episode to another, and a reader will be alert to follow a narrative that gives promise at every point of fresh, entertaining observation. The charm of the thing may be precisely in its artlessness.



One thing, however, we may not neglect, for it is a universal law in the use of language. Our language must be at once accurate and sincere. We cannot afford to heap up unnecessary, inaccurate words, when the right expression, even if it takes a little searching to find it, will put the scene before the reader briefly, and exactly as we have seen or felt it. Nor can we secure directness and naturalness of effect unless we see to it that the sought-for word is also the honest word. We must avoid all that savors of "fine writing,"—those vague expressions that have come, through over-use, to mean anything or nothing, and especially those high-sounding phrases that have not the ring of sincerity about them. Just as we must see with our own eyes, so we must choose our language honestly, simply. And that, did we but know it, is what gives an intelligent reader most pleasure to read.

### CHRONICLE OF A RAINY DAY

When I woke up this morning it was raining. I got up and dressed unusually early, hoping that the bus, which used to come at half-past seven, and now doesn't come at all, would be benevolent and come this morning; but it wasn't benevolent, and didn't come.

Started for school. I tried several combinations with my effects. First I held my books and umbrella in one hand, and my dress in the other; then my umbrella in one hand, and my books and dress in the other; finally I took the umbrella in one hand, and the books in the other, and let my dress get wet. I got a carriage at the Post Office. The young lady on the front seat was telling the young lady on my right what a good time the Girls' Glee Club and the

Mandolin Club had had on their trip. She said that if they had been gone two weeks longer there would have been fifteen engaged couples in the crowd. When we arrived at the quad, the driver couldn't change my fifty-cent piece—the smallest change I had. Therefore I shall be under the necessity of continually looking for a driver with a pointed beard, shaggy, untrimmed hair, and eye-glasses, whom I never saw until this morning, to pay him his ten cents.

It was very warm in the Literature class. Mr. ——— opened the windows, and the atmosphere turned to steam. I lost my gloves coming out, and was half way down-stairs before I missed them. I had to go back after them, and lost my usual seat in the Algebra class.

I decided to come home with a friend. She told me to get into the bus, and she would be right along. I got into the bus. She didn't come, and we started. I was all alone, and was rattled around in the jigglely bus something after the manner of a chestnut in a bushel basket. I arrived home rather breathless, but otherwise safe, and was glad enough to hear the lunch-bell ringing as I entered the door.

## II. INCIDENT

When we tell an incident, we do not put down our details without selection, nor yet half at random, as they may chance to interest us: instead, we choose those that bear upon one central action; we exclude the rest; we provide a clearly marked beginning and ending for our story, and see that one purpose binds all together. In other words, we "construct" our story, taking as much care that the parts fit well together as that they are in themselves important or interesting. First, then, we gather our material; later we arrange it.

13. *Selection of Details.*—To begin at once with an illustration, let us say that we want to tell a friend about a runaway accident that befell us as we were driving recently in the country. Certain facts we must tell,—who was with us, what kind of horses we were driving, what frightened them, how they were stopped, what damage, if any, was done, and so on through the more obvious details. But not all the important details may be of this obvious kind; some may seem trivial and useless enough in themselves, yet they may be found to heighten interest in the central action by preparing the reader for later events and drawing him into the spirit of the narrative. Thus, it would not ordinarily be regarded as worthy of note that the stableman was ill, and that his small son had harnessed the horses, but when we come to tell that it was a loose trace that first frightened the horses, the circumstance of the harnessing is raised to one of importance. Similarly, we might wish to give an idea of the unexpectedness with which the danger came upon us: some slight snatch of talk, then, or mention of some trifling occupation, would give an impression of happy carelessness, from which the reader would be as abruptly roused as we ourselves were by the realization of sudden danger.

In brief, our method is this:

1. *Selection of Essentials.*—Having fixed upon an incident to be related, we take all the details that are needed to make it understood, omitting whatever may have happened by the way without affecting the inci-

dent. If what is left includes too much, and there is danger that the very accumulation of details will delay and weaken the effect of the story, we should then, guided by a sense of proportion, make still further selection of matter that is essential, or desirable for the reader to know.

2. *Addition of Effective Touches.*—Sometimes it may be effective to add to the obvious and necessary details certain others that also really bear upon the central incident, or that may be made to do so. These last, it is always to be remembered, are not introduced, as in a chronicle, because of their general interest, but solely because of their fitness in increasing the effect of the story.

14. *Order of Details.*—The order in which the events happened—or are conceived of as happening, if the story is fictitious—is the order, of course, in which they should be told: nothing is simpler than that in theory. Yet in actual practice we shall find that the rule is not all-sufficient, that there are times when we must adapt our theory to suit the peculiar requirements of our material.

1. *Explanations to Precede Action.*—The narration of an exciting incident may be an example in point. If we are narrating our experience in a runaway coast on a bicycle, there may be many details which we became suddenly aware of at the time, and which the reader too must be told, if he is to follow clearly the course of the action. That we had left off the brake the day before, that we had noticed on our way up the

hill a steam-roller at work near the foot, that recent illness had weakened our strength and nerve, that under the trees were heavy, muddy spots which the sun had not yet dried,—these things affected us in the more exciting moments of our experience. But it would not do to interrupt that part of the action by deliberate explanation of such circumstances. By the time that the climax comes the reader's mind has been aroused, and anything that needlessly delays the gratification of its warmed curiosity is distracting and annoying. It is at the beginning that we must acquaint the reader with the circumstances conditioning the action—so far, at least, as we can do so without too manifest an appearance of effort. When that is done we are free to reproduce for him, so far as we can, the feeling of the action just as it took place—its quickness, its sudden changes, perhaps, the exciting moments when there was no time to think or observe calmly, but only to act on the decision of the instant.

2. *Elements of Surprise to be Held Back.*—Under some circumstances it is as important to hold back certain facts as it is under others to make them clear from the beginning. We may, for example, be telling of some trick that is being played upon one of the actors in a story. The success of the trick requires, we will say, certain preparations on the part of the other actors. Now if the reader were told just what those preparations were, perhaps if he were told what any of them were, he could forestall the conclusion, and the rest of the story would not seem worth telling.

On the other hand, the reader must not be told too little; else when the point is reached, his interest will not have been aroused, and the explanation, coming when no explanation is desired, will fall flat. Skill is required to steer the middle course,—to hold back enough information to keep the reader from anticipating the end, yet to give him so much that when the explanation finally comes it will illuminate in an instant all that has preceded it.

**15. Introduction.**—The introduction of a story is by many understood to be a short paragraph prefixed to the story itself, and giving some sort of excuse for telling it. Such an introduction is the following, typical of many that are to be found in the newspapers:

There is a common saying that it never rains but it pours. The truth of this old proverb was never more amusingly shown than in a story that is told of Jake Thompson, the proprietor of a ramshackle hotel in a western New York town. One day—etc., etc.

But an introduction is not properly any such round-about, artificial formula as this. It is simply the beginning of the story, and, in general, the nearer to the main action we begin, the better for the story.

**1. Varieties: Formal and Informal.**—The fact that there are various degrees of abruptness in beginning a story, and various degrees of directness in leading up to the action after the beginning, permits us to distinguish broadly two kinds of introduction. We may begin somewhat formally by acquainting the reader with the more general facts necessary to the under-

standing of the main action,—the scene of it, for instance, the time, the actors, etc. This method has the advantage of clearness. Moreover, it is the natural way in which one begins to tell a story orally to a friend.

It was at the beginning of the war with Spain that this happened. My chum, Jack Lucas, and I had enlisted in the first excitement, and two greener privates you never saw—nor any sicker, when we reached Cuba one scorching July morning.

Not only are the necessary facts all here, but the conversational ease of the introduction makes it peculiarly suited to the narration of an incident.

Again, when we are telling a story impersonally, the directness and simplicity of the same method often commend themselves.

Once upon a time an old witch lived all alone in the heart of a dense forest.

This is a conventional enough beginning, to be sure; but the whole story is likely to follow a certain familiar type, and it may be that our curiosity to know what the old witch does is aroused as well by such a beginning as it would be by any other.

The fault to be avoided in the formal introduction is tediousness, a long-winded insistence on details, while the action is delayed and the reader's interest wanes.

The informal introduction takes up the story at some interesting point without a word of preliminary

explanation, and then either pauses to make clear the circumstances or brings them in adroitly without seeming to do so.

"There she blows!" And every man of us, from the bronzed, firm-jawed captain to the shambling cabin-boy, was alert in an instant; and while the men poured out of the fore-castle hatch and looked about in a half-dazed fashion, the boatswain's whistle sang out its shrill order to lower away and man the boats.

The story begins abruptly, but in that one opening sentence most, perhaps all, of the necessary questions are answered. The scene is a whaling-ship on the seas; the characters, the captain and crew; the time, when the old-fashioned methods of whale-fishing flourished—it makes apparently little difference just when.

The advantages of this method are obvious: it arrests the attention of the reader at once, it tells the necessary facts quickly, and it lessens the temptation to dwell longer than is necessary on details not absolutely essential. Its danger is that the writer, with a clear enough idea, perhaps, of what the circumstances of his action are, may thoughtlessly neglect to mention something, the omission of which will perplex the reader or put him on the wrong track altogether.

2. *Tone*.—The distinctions we have just made between formal and informal introductions, together with the examples, show that the introduction serves another purpose besides simply giving a starting-point



and some necessary explanations: it serves to give also the tone of the story, to set, so to speak, its pitch. In this view, the opening sentence becomes of the greatest importance, for while it strives to catch the reader's attention, it should also put him in the proper mood for what is to follow.

Eloise had drawn rabbits in her catechism.

There is no need to tell just how old Eloise was, or where she lived; or if there is, it can be told later; the sentence has put us in the mood for a story of childish waywardness—and that is chiefly what is required of it. In quite a different mood, we feel, will go on a story that begins with the following sentence:

It was one of those warm moonlight nights that drag you irresistibly from your studies out into the open air.

And so in general. The reader should be told, indirectly of course, what sort of story is to follow, that he may adapt his mind to it accordingly. If the story is to be one of realistic adventure, as told by one of the actors, it should begin in a way that will make it seem true to the reader, and not start off vaguely, as if the scene and the circumstances had made no definite impression on the teller. In excitement one sees vividly, whether or not he interprets rightly what he sees, and the use of specific details in the introduction will often give an impression of actuality which the reader must feel if he is to enter sympathetically into the spirit of the story.

**16. Conclusion.**—The conclusion is the end of the story—that is all. It is no more an appendage, tacked on after the end of the story to “round it out,” than is the introduction a round-about excuse tacked on at the beginning. First of all, then, it is necessary to determine just what the main purpose of our story is, for when that purpose is accomplished we must stop. If we are telling of a runaway accident, the narrative properly ends when the actors leave the scene of the occurrence, whether they return safe to their home or are taken to a hospital in an ambulance. To be sure it may be, in this latter case, only natural that the reader should wish to know “how it turned out” finally: undoubtedly some stories would seem distinctly unsatisfactory if a certain natural curiosity were not given reasonable gratification. But in such a case it is sufficient to hint at the result, bringing out the facts indirectly; else the reader, by being transferred to another scene and other circumstances, fixes his attention on them, and loses the sense of unity that the telling of a simple incident should give him. It is all a matter of proportion: an ending suitable to a long story told in a leisurely mood would be wholly inappropriate when applied to the brief, condensed telling of an incident.

Another error we should avoid, and that is to end with some bit of moralizing or with some commonplace comment that is quite obvious to any intelligent reader. At best such an ending is unnecessary; frequently it falls into trite, over-used phraseology; and

in almost all cases it weakens the total effect by putting into perfunctory, tame words an impression that has already been given the reader vividly, by means of the events actually narrated. Too many picnic stories, for example, end somewhat like this:

Then we returned home, tired but happy, and all agreeing that we had spent one of the pleasantest days of our lives.

Or, if Richard has come to grief:

Richard led his bicycle back to the repair-shop, a sadder but wiser man, convinced at last that it did not pay to trust himself to hilly roads without providing himself with a brake.

But these suggestions are all negative: let us look for some positive directions that will be more practical. To begin with, no simpler or more natural ending can be devised than to finish telling the main incident and then stop. It may result in abruptness, but that is better than prolixity or aimless commonplace. Abruptness may even be a merit in itself: a story with a surprise, for instance, can scarcely end too suddenly.

Again, the ending of a story may be devised with reference to the beginning. A story of hurried preparations for visitors in a dormitory begins: "At one-thirty, disorder and confusion." Then follows a story of frantic activity, moving, arranging, and decorating. It is concluded in a way that brings emphasis on the contrast: "At two-thirty, order and peace."

Finally, we may comment on the story we have

told without putting our remarks into the form of a flat statement or direct moral, by an indirect suggestion or two, the significance of which will be immediately perceived by any alert reader. Examples might be multiplied indefinitely, but we have two at our hand if we turn back to the unimaginative comments given above, and give them less trite, commonplace expression:

Then we returned home, not singing uproariously as we did going out, but content to sit silent, or hum a tune half abstractedly.

Richard led his bicycle back to the repair-shop, calculating, meantime, what was left of his allowance, and comparing it with the price of brakes.

### THE DRY MARCH

We filed along the narrow trail that zigzagged down the face of the rocky bluff bordering the mesa. Nineteen miles in the scorching Arizona sun had bred a thirst that made us curse the prodigality with which we had wasted our water on our dogs in the cool hours of the early morning. Half a mile more and we should be in camp among the walnuts under the high bluff at the bend of the stream below. So we wiped the sweat from our burning faces with our shirt-sleeves, spat what dust we could from our parched mouths, and kicked our tired horses vigorously in the ribs.

In a few minutes we rounded the end of the bluff, with a pleasant feeling of relaxation, for the day's march, with its miles of glimmering, sun-scorched lava, was over. Parting the bushes, we made our way toward the pool in the cool shade of the overhanging rocks. Then, breaking through the last fringe of brush, we were startled by the sudden buzzing of thousands of flies. There, in our longed-for pool, lay the body of a dead steer, with a dozen or more gaily striped water-snakes wriggling in the green slime around it.

## III. PLOT

"Plot" is here used as a name for those more elaborate stories which introduce a variety of incidents, with characters playing their separate and related parts through a series of shifting situations. Such stories are usually fictitious; that is, they are invented, as a whole, out of incidents and characters more or less truthful.

**17. Action.**—The thing that chiefly distinguishes a plot is the complicated character of its action. In it, widely different facts and events are related to each other in a significant way. An incident has but one time and place, and the sequence of events is so simple as almost to look after itself. But in the story with a plot, it may be that events bearing upon each other take place at different times, or at different places at the same time, or that many apparently unrelated facts must be selected and brought together to prepare for a given situation. The arrangement becomes a problem of some difficulty.

It is usually best to begin at the end and plan the story backwards. In this way the various incidents can be more easily adjusted and proportioned. There will be less danger of inserting useless matter, or leaving out necessary matter. If, for example, a character in a story is to be represented as nourishing a grudge, at a certain crisis, against some other character, we must decide how far the cause of the ill feeling must be explained. Our conclusion will depend upon the

degree of importance with which the one situation bears upon the other, and that cannot be determined without intelligent planning that looks before and after. What goes into the introduction and what goes into the conclusion should similarly be considered while the other details are being planned. When all these matters have been satisfactorily settled we are ready to set pen to paper for the actual writing of the story.

**18. Character.**—Character is not an absolutely necessary element in a plot. A series of actions may be carried through to an interesting conclusion with almost nothing depending upon the personal traits, or the touches of individuality—the character, as we say—of the several actors. But character enters into many stories of plot, as it does, indeed, into many incidents as well, and the stories, of whatever kind, are the better for it. In the best stories, indeed, it might almost be said that everything, the plot itself, turns upon character.

Our first concern, then, in constructing such a story, is to see that there is a vital relation between the personality of the actors and the actions in which they take part—that they determine each other. If they do not, everything will seem to take place by chance, and the reader will miss the sense of cause and effect which makes a series of actions, in real life or in fiction, significant. Of course, accidents happen in real life. A merchant, for instance, may return to his desk after office hours for a forgotten letter, and

discover a trusted clerk falsifying the cash account. For the purpose of a story, however, it is much better that he should observe this clerk misrepresenting an article which he is trying to sell to a customer, and reason from his want of principle in this respect that he would bear watching in others. Because Patrick quarrelled with the cook in the morning is no reason why a mad dog should bite him in the afternoon; but if he should refuse, in his anger, to remove the tub of suds, and then in the evening should walk into it by mistake, we should feel that Patrick's adversities bore some sort of relation to his character. If character is to be introduced at all, it should affect in some measure the action and interaction that make up the plot of the story.

The portrayal of character, furthermore, is as a rule more effective for the reader when the traits reveal themselves in action and speech than when long descriptions and explanations are resorted to. Actions speak louder than words as well in stories as in life, and more than that, they convey their message in decidedly shorter space. We may describe a boy through a dozen paragraphs and the reader will not feel so well acquainted with him nor so much interested in him as if he comes charging into the breakfast-room shouting, "What a jolly good day to go skating!" Appeals like this, to the eye and the ear, even though they come through the imagination, are ten times as strong as appeals to the mere understanding. Action and speech are the only true re-

vealers of character, and action and pithy conversation are, first and last, the life of a story.

**19. Setting.**—In the long story with a plot there is ample space, and almost a necessity, for the use of a third element—the background, or setting. We shall help our reader to catch the spirit of an action if we make him realize the scene in which it is supposed to take place. Very often we wish the reader to get a vivid impression of actuality, as if he were seeing the action take place before his eyes. The scene should then be individual and definite, so far as it is described, and if names are given too, so much the more vivid the effect. But sometimes the story is fanciful or unreal, or so general that one wishes to think of it as true in spirit rather than actual in fact. In that case a vague or even fanciful scene is the appropriate background.

Just how the scene is to be presented is a matter of descriptive detail and belongs to our next chapter. It is to be noted, however, that the narrative form gives us freedom to introduce the descriptive details either together, or bit by bit, in the course of the story—whichever way seems to suit best our purpose at the time. It is evident, too, that characters themselves may be part of the background. The inhabitants of a Cape Cod town or the habitués of a race-track are fostered by their environment and in turn help to express it; the reader feels the harmony that exists between them.

On all accounts, then, the background is well worth



attention—to lend vividness and reality to the action, to help the portrayal of character, or finally for its own sake. As a rest from the excitement of many deeds and words, as an opportunity to let the meaning of it all sink in, a little descriptive touch, a casual glance at street or lawn or sea or sky, may give to a story a tenfold depth and tone

## CHAPTER II

### DESCRIPTION

The primary purpose of Description is to show how objects and scenes look to us. This purpose can be accomplished best by means of pictures, and wherever it is the sole purpose, a description is simply a convenient but inadequate substitute for a picture. But if we wish to tell not only how a thing looks, but what it really is and how it acts, description becomes indispensable. There are certain things which by a picture can only be suggested,—the material, for example, of which a table is made, the force of the wind upon a seabeach, the scent of pine woods, the pealing of bells, the manner in which the actors of a scene came to be in their respective positions. Wherever suggestion of this kind is required, words are more effective. The sense of sight, to which a picture appeals, is the most important, but words, through suggestion, reach all the senses. Description therefore is an independent and necessary art.

#### I. DESCRIPTION FOR ACCURACY

**21. Aim.**—The purpose for which we describe anything determines in large measure the best method

to employ. We may, for example, wish to describe our church so that a stranger might be able to recognize it, or a friend construct a clear image of it in his mind's eye. Such a description calls for clearness, completeness, accuracy; and we choose such methods of procedure as will best accomplish our end. Quite different is it when we wish another to share the impressions that the church has made on us,—to catch a sense of its quiet charm, its cosiness, its harmony of rich coloring, its stateliness, its magnificence of proportion—whatever has appealed most strongly to our feelings or imagination. Of course, a single description may serve both purposes, and frequently does: no hard-and-fast line can be drawn between them. Yet it simplifies the whole matter if we take up the two kinds of description separately, considering first what we may call, for convenience, Description for Accuracy. Our aim is to deal with objects simply as they exist in the mental image of a close and dispassionate observer. Clearness and correctness are the essential things. Fullness of detail must be left to the writer's judgment.

**22. Field and Point of View.**—The field should be determined at the outset, and the boundaries clearly defined, at least in our own mind. If a home is to be described, it should be clear whether it be a house only, or a house and garden, or a house and neighborhood, or a farm with its numerous buildings and denizens. Only by thus determining what shall fall, as it were, on the plate of our camera, can we decide

how far we shall try to go into detail. The quaint decorations over the door, the green shutters on their old-fashioned hinges, the loosened bricks in the chimney,—these things we notice when, concerned only with the house, we move close up to it. But when we take our stand at a distance, such details escape us, and it is the white fence with the stately gateposts, the elms planted just within, and the bushes bordering the garden-path, that fall within our field of vision and the scope of our description.

This determining of the point of view saves us from another kind of error,—the inclusion of details that could not possibly be seen from the single point chosen. A glimpse of what is within the house might be obtained through the open door, but no more than that; nor would the trellis and arbor behind the house come within the limits of the picture.

But here we must distinguish. Nothing is to prevent us, if we wish to include all these details, from shifting our point of view—once, twice, many times—so long as we make perfectly clear to the reader just what change has been made. We may enter the front door, glance into the room to the left, pass up the winding staircase to the wide hall, and so, descending by back stairs, issue out upon the garden behind the house: the reader follows clearly every change of position. Such a description becomes, virtually, a series of minor descriptions, each rather roughly sketched, perhaps, yet fulfilling its own purpose well. In certain subjects—a city's streets, a

park, a mountain trail—this method is the only practical one; but in using it we cannot be too careful to see with the eyes of the reader; else we are likely to assume a knowledge that he does not possess, and in a moment to involve him in perplexity as to just where he is supposed to have jumped to, since last he had his bearings.

**23. Arrangement and Proportion.**—We are now in a position to consider the order of procedure and the number and order of details.

1. *Beginning.*—Details, of course, will not come first, except now and then for the sake of variety or to arouse special interest. More natural is it to begin by indicating, without undue formality, the point of view that has been chosen, if there be only one, or, if more than one, that from which the best general impression can be obtained. This general impression should be conveyed succinctly, and, if possible, so accurately that no reconstruction of the mental image may be required. Some indefiniteness is perhaps allowable at this stage, that the filling in of details may be less likely to necessitate readjustment.

The valley lay before us like the pit of an amphitheatre. We stood, as it were, on the brink of the stage—a platform of precipitous rock which dropped sheer beneath our eyes some two thousand feet. Below, we could see the semi-circular floor of the valley stretching away almost perfectly level for a radius of fully three miles. From the farther edge of this, in front and on either side, the hills rose in regular succession, with only a gap at the extreme right where doubtless the outlet was.

In describing a small object, the point of view may be unnecessary, but it is still important to regard the object first in its more general aspects. If we begin the description of a man with his nationality or his occupation, our reader will properly imagine only such attributes as will probably be found to belong to the individual in question. Should we begin, on the contrary, by describing him as a ruddy-nosed person, the reader may go quite off the track by imagining him as walking with an unsteady gait or presiding over a bar. A utensil is best described by naming first the use it is intended to serve. By following this up with a general idea of its shape and size, we have well prepared the way for a comprehension of details. For example:

A crossbow is an implement of warfare, looking much like a combined bow and gun. The missile is projected in the manner of an arrow, by a taut bowstring, but it is aimed and released as in firing a gun.

2. *Order of Details.*—In the matter of order there are two natural methods, from which we may choose the one that best serves our purpose. One method is to give precedence to those details that are most prominent, either from size or position. Were we describing a farm from a hilltop, or a city from a boat off shore, such would be the most natural plan of procedure. Some prominent object having been described, we may use that as a centre about which the other details may be grouped, seeing to it that as each new detail is brought in, its relative position

is, as unostentatiously as possible, made clear. It requires no little care to use the adverbs of place so that they will fulfil their functions satisfactorily.

From my perch on the hillside I could look down and see the familiar features of the farm in an unfamiliar way, as a bird would see them. Just across the road which skirted the bottom of the hill, the roof and the white gable of the house could be seen through the maple-trees that shaded its front piazza. To the right the eaves projected low over the path that led past the lawn, at the side, back to the vegetable-garden behind and to the right of the house. Beyond, the ground dropped suddenly and stretched back from the house in a level valley of checkered fields, with here and there a group of elms or poplars. The river, in a long line from left to right, bounded the fields, and beyond it rose the low hills that shut in the valley. To the left of the house the farm-buildings stretched out in a long line,—first the big unpainted barn, with its wide doors, out of which protruded a half-filled hayrack; then a square pen where the cows were standing; next a collection of hen-houses, big and little; and finally a long shed that ran forward to meet the road, and shut off a great yard littered with wagons, a threshing-machine, and a long, irregular wood-pile.

The other method is to disregard prominence and proceed more rigidly according to position, as from left to right, from front to back, from head to foot. By so doing we make it easy for the reader to hold the relative position of things in his mind, and we give him a feeling that we have a firm grasp upon our subject, that our description is proceeding steadily and by sure degrees to its completion. The disadvantage of the method is that it is rather rigid and

formal, dealing with details as if they were all of equal importance. There are, however, subjects which particularly lend themselves to description by this method. Such would be a route of travel, a model dovecote, a chessboard and men set out for play—subjects whose details, for purposes of description, actually are of equal importance.

But we need not choose absolutely between the two methods: we may combine them both; and indeed, in most cases, it is probably better that we do so. In that way we may give the desired prominence to certain larger details, and at the same time fill in the picture in an orderly, comprehensive manner. Thus we might describe our library, speaking first of the low ceiling, the dark coloring, the ample couch drawn up before the large brick fireplace, the light coming only from the broad windows opposite; then, when the more distinctive features of the room have been made clear, we might show how, from the double doors opening from one side of the room, shelves extend to the right as far as the corner, then how the window-seat stretches from end to end of the wide, green-curtained window; and so, detail after detail, we might piece out a clear picture of the arrangement of the furniture in the room. Or, were we describing a picture, we might begin by a brief mention of the main features of the scene—an old mill on the right, with a mill-stream running from behind out into the foreground of the picture—and then take up the details in the foreground, following



the eye as it takes up detail after detail back to the further limits of the horizon.

3. *Ending*.—The question of how to conclude our description need give us little concern. Since an accurate description is commonly intended to give information rather than pleasure, little is to be gained by devising a formal conclusion. When all the details desired are presented, the purpose is served and the description may break off without comment.

24. *Expression*.—In other chapters suggestions are given regarding paragraphing, sentence structure, and words, which may be applied directly to the subject of description. It may be helpful, nevertheless, to give a few cautions here against some of the faults most easy to fall into in writing accurate descriptions.

Avoid the temptation to over-paragraph. Descriptions as a rule are short, and not infrequently can be included in a single paragraph. Sometimes two or more paragraphs are obviously desirable; but except in such cases, remember that sustained attention is necessary if the reader is to grasp the picture as a whole, and that this unity of effect is much better obtained in a single, sustained paragraph than in a series of short ones.

Avoid monotony in sentence structure. If a series of details is to be given, one is tempted to begin each successive sentence with a noun; or to use some adverbial phrase denoting place at the head of each of a long series of sentences. Clearness, of course, is the chief consideration, for which harmony of sound

should not be sacrificed; but generally it will be found that a little care will enable one to combine clearness with reasonable flexibility of sentence form.

Avoid the unnecessary use of technical terms. In certain cases they are indispensable, and for certain audiences they are often permissible; but it is better for the most part to avoid them, or, if it is necessary to use them, to define carefully their meaning.

## II. DESCRIPTION FOR VIVIDNESS

**25. Aim.**—In taking up what may be termed Description for Vividness, we pass from the field of plain composition to the field of literary art. The aim in this case is to make an impression by skilful suggestion, to evoke mental images swiftly and sharply rather than to construct them mechanically piece by piece. Clearness is not so much sought as force: the appeal is from the senses to the senses, and it is made not so much through the understanding as through the imagination. The personality of the writer is given free play. Indeed, the whole subject admits a larger license than does accurate description, and therefore may not be so closely hedged about by rules.

**26. Subject and Point of View.**—Manifestly, where clearness is not the describer's object, the rule requiring a circumscribed field and a carefully defined point of view will not rigidly hold. The subject may be indefinite, quite impossible to describe with scientific accuracy. If, for example, we were writing of a New England boy who had recently moved to the

West, we might wish to describe the scenes with which he was formerly familiar. His mind would go back, perhaps, to "the white gabled home, set back in the quiet, elm-shaded street; the apple-orchard on the rocky hillside; the shabby little schoolhouse, set over against the church, with its tall white spire and rigid weathercock; the high flagpole and the old cannon on the village green, where the Fourth-of-July speeches were made; the store, with dilapidated bowling-alley behind; the swimming-hole under the willows; the long coasting-hill back of the blacksmith's." No camera could take in all this; were we to try to fit a title to it, we could find no more definite one than "A New England Village." Yet the subject has unity, in a sense, for the mind accepts the details as parts of a single general impression.

But the subject need not be indefinite: it may be as restricted as a subject for accurate description. There must, however, be a single mood in which it is viewed. The same house, which may be described accurately and unemotionally so that a stranger might recognize it, might appear restful and homelike to the mother who had lived long in it, shabby and mean to the son who had tired of it, romantic to the cousins who came to visit in it, old and worthless to the real-estate agent who came to appraise it. Each might describe it, yet the accounts would differ widely; first, because each would choose the details which would seem to him most significant, and secondly, because the words that each would use would get

their color from his personal feeling. Moreover, if the moods of the description are mixed, the reader will feel it at once. The unity of which we are now speaking consists not in the proximity of material details, but in harmony of general effect.

**27. Arrangement and Proportion.**—1 *Beginning.*—When the description is colored by some special feeling of the observer, the reader ought to be aware, at the beginning, of the mood in which the description is to be carried on. This need not be done formally and obviously. Indeed, if the descriptive passage occurs in the midst of a story, no explanation need be given at all. But sometimes certain facts must be shown, however unobtrusively.

Billy marched stoutly on, whistling hard to keep up his courage, for an errand through the woods in the growing darkness is a very different thing from one in daylight. The trees looked black and unfamiliar, and never before had he noticed the loudness of his own footsteps.

The description may go on from there unhampered by any concern but vividness: the reader knows everything now that he need, to understand the mood of the passage.

2. *Order of Details.*—We can follow no set rules as to the order in which details should be introduced. But common sense will furnish a suggestion or two. It is advisable to make the beginning significant of what is to follow, never to let the first impression be colorless or misleading. In describing a regiment setting out to war we would not begin by saying that

the men marched twelve abreast; that was unimportant, if not purely accidental. But the crowds, the cheering, the bearing of the soldiers, the music—whatever distinguished the scene from a Memorial Day parade, say, is what would furnish us with the details worthy of the important place at the beginning of the description.

In the body of the description a natural method is to give the details in the order of prominence. A city sport, for example, would be easily recognized by his clothing, face, and manner, and these things would probably be observed and recorded in the order just given. Sometimes an appearance of disorder may even be helpful, as, for example, in the following:

As I turned the corner my ears were assailed with a confused shouting, mingled with the barking of dogs and the distressed neighing of a horse. A group of men in various kinds of clothing occupied the middle of the street, towards which other men and boys of every age were excitedly running. Women, with hands clutching vaguely at loosely flowing wrappers, stood tiptoe on doorsteps. Shutters were thrown open with a bang, and heads protruded from upper windows.

3. *Ending*.—As in the matter of the selection and order of details, so also in the matter of the conclusion, much depends on the personality of the observer and the purpose of the description. Somehow, the reader should be made to feel that the description has come to a close. Some particularly significant detail will accomplish this, or some general statement as to the

impression of the subject as a whole, perhaps a glance at aspects of the subject confessedly left untouched. Obviously enough, however, this ought not to be done obtrusively. Better a feeling of abruptness than an unnaturally formal, labored conclusion.

**28. Expression.**—The one quality that a description must have if it is to make the direct appeal we wish it to make is sincerity—sincerity in the feeling we try to convey, and sincerity in the words we select to express it. Sincerity will save us, for one thing, from pretending to a maturity of experience and emotion that is not properly our own, the expression of which can result only in strained artificiality. The boy did not understand this who took to moralizing about the moon as follows:

We look below, all around us, sorrow is there. But look away from the earth and man! See the silent moon! Silent, yet how it speaks to the heart, how it soothes the troubled mind!

Sincerity will save us, too, from selecting the outworn expressions of hack writers that bring with them, though half unconsciously to ourselves, the flavor of the cheap literature in which they are found. Again, it will save us from extravagance of phrase and recklessness of figure. This phase of the subject is more particularly treated in the chapter on words. But no list of examples can be complete; only by correcting the attitude of mind can the fault, when it arises, be overcome. If we write as we see and feel, we need

never be afraid that the results will be dull and uninteresting.

One thing more. We must not forget that we can describe as well by narration as by stopping deliberately to note facts and characteristics. "The landlord waddled out and bowed profoundly, shifting his tobacco from one fat cheek to the other." Already we have a picture of him, and, more than that, some idea of his essential character and habits. There is no need to explain elaborately that a man has a disagreeable look in his eye, and gives one a feeling of distrust and aversion, if we say simply that he "stood leering" at the passers-by. And if a man "slinks" out of a doorway, we do not need an accumulation of adjectives to show what manner of man he is. Many are the resources for striking, realistic description, but few are more useful, either for giving the initial impression or for keeping it vividly in the reader's mind, than a sympathetic, judicious use of suggestive verbs throughout our writing.

## CHAPTER III

### EXPOSITION

#### I. NATURE OF EXPOSITION

What is exposition, and how does it differ from narration and description? Let us illustrate.

If we were describing some familiar and typical scenes on a canal, we should be very likely to include, among other things, a description of a lock,—the narrow gates with the inrushing water and the slowly rising boat, the waste-weirs in the bank, the lock-keeper and his house, and so on. Now if we were describing this to people accustomed to seeing locks, we should naturally select the features that seemed most interesting or picturesque to us. But what if a reader who had never seen a lock should pick up the paper and ask, What is it all about? What are the gates for? Why is the lock there? How does it work? We should then have to write a very different paper. We should have to show how a series of locks divides a running stream into still stretches of water at different levels, thus saving the water from being wasted, and allowing boats to be towed easily in both directions; how the double set of gates is arranged; how the water is allowed to flow into or



out of the gates; and so on, until the principles upon which locks are built and operated are as clear to the reader as to us.

Or, it may be that we are writing of a visit to a great newspaper building, where we have been shown through the establishment. We speak of our call at the manager's office, of the dirty, curly-headed little guide he sends for, of our talk with the old Scotch typesetter, of how Kenneth rubbed his sleeve against an ink-roller in the pressroom, of the amazing rapidity with which the cylinder press was turning out printed, cut, and folded papers. We have made an interesting narrative out of our experience. But again, we may be asked to explain the process of printing a paper, from the writing up of the news to the delivery of the printed sheet to the distributing wagons. We have to begin over, and, though using the same material, treat it in an entirely different manner, so that the reader will understand the way in which each process contributes towards the final product.

We have, then, two subjects, a description of a lock, and a narrative of a visit to a newspaper building, both of which are capable of being made into expositions. How? By viewing them in a different way, thereby changing the subject-matter, and by adopting a new manner of treatment. We shall take up these considerations separately.

**31. Point of View.**—We can keep the point of view clear by imagining a particular reader, with definite

interests, to whom we are addressing ourselves. This reader does not care to hear the special things we have seen or done; for the time being, strange or picturesque circumstances, if accidental, do not interest him in the least. He wants to know how things work, what they are for, how they fulfil their purpose. It is, therefore, not Iffley Lock as we saw it that we must tell him about, but locks in general, the principles of which may be shown by explaining Iffley Lock; not the incidents of our visit to the *New York Herald* Building, but the process of printing great daily newspapers, as shown by the practice of the *Herald*.

This change in the purpose of our writing may be indicated by a change in the title as well. To be sure we can fitly explain the way in which locks work, by means of the one we know best, and entitle our paper "Iffley Lock." But "Canal Locks" leaves less doubt in the reader's mind that the general principles of locks are to be explained, and for that reason it is perhaps the better title. "The Printing of a Great Newspaper" is similarly a more accurate title for an exposition than is "A Visit to the *Herald* Office."

**32. Treatment.**—The method of treatment, also, distinguishes our present work from narration and description. Remembering that our interest is now in the general principle rather than in the special example, we may note three things:

We must eliminate the personal element in what we have to say. The picturesque appearance of the

lock-keeper, the accident to the plate-cylinder in the pressroom, no matter how they may have interested us, do not belong to the explanation we are now writing and must be resolutely kept out of our paper.

We must be sure to include everything that belongs to the exposition, even if it did not interest or impress us. We may not have noticed particularly those holes at the bottom of the gates in the lock through which the water is first allowed to run, but they are important, for all that; and though the typesetting machines may not have been working when we went through the newspaper building, we cannot omit mention of them simply on that account.

We must take up the parts of our subject in their natural order, so that one thing will lead to another, and the reader may easily follow the course of our explanation. It may be that we observed the different features of the lock one by one simply as they chanced to strike our eye, but that is no reason why we should jumble up the details when we are explaining them to another. Nor, because we happened to go through the pressroom before we saw the typesetters, should we reverse the natural order in telling about the process of printing.

## II. EXPLANATION OF SIMPLE TERMS : DEFINITION

The simplest form of exposition is that which consists in merely defining a term, or telling explicitly what it is in other words. To be able to do this well is important, for often before we can deal with a term

in extended exposition, or in any kind of writing, it is necessary to explain to our readers just what the term includes, no more and no less. This is not so easy as it may at first seem.

**33. Elements of a Definition.**—Suppose that, glancing through the dictionary, we come across a word that is new to us, “kilderkin.” The dictionary proceeds to define it as “a measure.” That is good as far as it goes. We know now to what class of objects the kilderkin belongs, that it is not an article of wearing apparel, nor a wild animal; the *genus*, as we say, of the definition has been given us. But what does the kilderkin measure,—length, capacity, power? And how much does it measure? The rest of the definition satisfies these questions: “a *liquid* measure of 18 gallons.” The particulars which distinguish this from other kinds of measures are now given, or, as we express it, the *difference* (Logic, *differentia*) has been supplied, and the definition is complete.

Every good definition, then, contains these two elements, *genus* and *difference*; that is to say, a general term that includes the object in a class, and one or more limiting terms which distinguish it from others of that class. In selecting and expressing these elements, some cautions are further to be observed.

**1. Genus: What to Include.**—We must take care that the genus, which denotes the class to which the object belongs, includes in its meaning more than the word itself. “A pool is a small puddle of water” is an obviously faulty definition, because the word

"puddle" conveys a narrower idea to us than does the word "pool," a puddle being always conceived of as small and muddy. We can reverse the definition, therefore, and say that "a puddle is a small pool of muddy water"; but if we wish to define "pool," we have to look for a wider genus—"a small body" of water, for instance.

We must not, however, go to the extreme and select a genus that includes too much. "A sleeve is something that covers the arm" is a definition that clearly fails because the genus, "something," is wholly indefinite. It might refer to a surgeon's bandage. "That part of a garment which covers the arm" is much better.

2. *Genus: How to Express.*—We must not fall into a careless form of speech and omit mentioning the genus altogether by employing a loose "when" or "where" or "for." Definitions like "A cup is for drinking out of," "Vertigo is when you are dizzy," may express the desired idea roughly, but they are not exact enough to satisfy a logical thinker, and they are very bad specimens of English.

3. *Difference: What to Select.*—In choosing the difference of a definition we should be careful to select qualities that belong to no other objects in the genus, and to select, moreover, not merely accidental qualities that may at certain times or in certain instances pertain to the object, but the qualities that distinguish it at all times from other objects of its class. Thus, if we say that "a puddle is a small pool of water

caused by rain," again we have a faulty definition, for, in the first place, ponds may be said to be caused by rain, and in the second place puddles may be caused by the garden hose. We have not selected, for our specific difference, the characteristic, or characteristics, which separate puddles from all other sorts of pools. "Small" and "muddy" answer the requirements better.

Other qualities, such as brevity and simplicity of diction, are desirable in a good definition, but the most important have been indicated. It should be evident that a little practice in constructing definitions will prove a valuable aid both to clear thinking and to good writing.

### III. EXPLANATION OF COMPLEX IDEA

Useful though definitions be in communicating exact thought, there are many cases in which we need more than a mere definition in a single sentence to make our meaning clear. We may wish to explain a technical term, some complicated instrument, some more or less intricate process; and a fuller statement will be necessary. It will be useful to consider somewhat carefully the kinds of cases that may arise, and how to deal with each.

**34. Explanation by Analysis.**—Very often we have something to explain which the reader cannot perfectly understand until he knows the parts or steps of which it is made up. It may be a machine, it may

be the rig of a boat, it may be some process, like a triple play in baseball, or the making of a pudding—anything, in fact, that must be explained in detail in order that the whole may be clear. In this sort of explanation we can see at once that it is very important that we find some principle which shall guide us in choosing the order of taking up the details. And if we think a moment, two methods will readily suggest themselves: the method of choosing the important details first and then showing the relation of the lesser ones to these; and the method of taking up the details one by one in a continuous series. Which method we shall employ depends, of course, largely on what we have to explain. Let us consider these methods separately, with a concrete example of each.

1. *Details in Logical Sequence.*—We will say that we are attempting to explain the game of tennis to a friend from the mountains, who, it chances, is not familiar with the game. First we must show how the court is laid out and prepared for play. We ourselves see it, in our mind's eye, in its entirety, and the technical terms connected with it are familiar to us through long use. It requires something of an effort, therefore, to remember that we cannot take this knowledge for granted in our reader, but that we must construct the picture of the tennis-court in his mind systematically, so that he may understand not only the details separately, but their relation to each other. Furthermore, we must not make use of a technical term, however familiar to us, until we

are sure that the reader understands what it means. Remembering these things, we may proceed with our explanation, handling the details much as we should were we writing a description for accuracy.

The "court" on which tennis is played is a hard, level surface, on which a rectangle, seventy-eight feet by thirty-six, is marked off by broad white lines. Within this rectangle two similar lines extend from end to end parallel to the side lines, and four feet and a half from them, thus enclosing a narrower or single court, used when there is only one player on each side. Connecting these inside lines, and perpendicular to them, are two more lines, called "service-lines." These lines are therefore parallel to the lines marking the ends of the outside rectangle, and each is eighteen feet from its respective end. The middle points of these lines are joined by the "half-court line," which runs, consequently, parallel to the side lines and divides the central part of the court into halves. Ample space should be left about the court, for the players to use when necessary; especially at either end, where a space fifteen feet beyond the ends of the court is not too much.

A net extends from side to side of the court, dividing it equally. At the side-posts to which it is attached it is three feet and a half high, but at the centre of the court it drops to a height of three feet. A broad white tape marks the top of the net.

The rackets with which the game is played are wooden frames about ten inches in diameter, strung with a network of taut catgut strings at half-inch intervals. The handle at one end is about fifteen inches long. Light rubber balls are used, about two inches and a half in diameter and covered with a white cloth resembling felt.

The reasons for this order are perhaps fairly evident. The lines marking the outside limits of the court are easy to visualize. With reference to these we can



explain the position and direction of the lines marking off smaller divisions within the court. When the marking of the court has been made clear, it is natural to explain how the net is hung. Then a brief description of the racket and balls, and this part of our explanation is finished.

2. *Details in Time Sequence.*—If now we are called upon to explain how the game of “singles” in tennis is played, we have to use details once more, but this time to arrange them in the time order, taking up the steps one by one as they occur.

The “server” stands behind the end, or “base-line,” to the right of the middle as he faces the net. With his racket he “serves” the ball so that it shall go over the net and fall within the smaller rectangular area next to the net and diagonally opposite to him. If the server fails thus to serve the ball—that is, if the ball fails to go over the net, or if it falls outside the limits indicated above—he has opportunity to serve a second ball. Should he fail to serve the second ball aright, he is said to have served “two faults,” and a point in the score is credited to his opponent. The opponent, or “striker-out” as he is called, stands on the opposite side of the net, behind the area into which the ball must fall. When a ball is served without fault, he must “return” it; that is, striking it on its first bounce, he must drive it over the net so that it will fall within the limits of the “single” court. If for any reason he fails to do this, the server scores a point. If, however, he succeeds, the server must in his turn send the ball back, fulfilling the same conditions, with the exception that when the ball has once been put in play by being “served” and “returned” once, a player may, if he chooses, strike the ball before it touches the ground. Whoever fails to return the ball properly loses the point. The server then serves again, this time from the left side of the “base-line,” so that the ball falls into the other

receiving court. The play ends, as before, when two faults are made in serving, or one player fails to return the ball as required by the conditions already explained. Each time a new play begins, the server changes his position from one side of the base-line to the other, serving alternately to the right and left receiving courts. When four points have been scored for one of the players the game is his, unless the game stands three points to three. It is then necessary to play until one player has made two points in addition to the total number made by his opponent, whereupon the game is credited to him.

The striker-out of the first game serves in the second game, and so the players alternate until one has won six games, constituting a "set." But if the games stand "five all," they must be continued until one player has won two games in addition to the total number made by his opponent.

The order in this case is, of course, the order in which the events happen, and is already determined for us. It remains for us, however, to keep clear in the reader's mind just what the conditions are at each point in the process, so that the reader may readily follow the next step—a task that taxes all our power to think clearly and see through our reader's eyes as well as our own. It will be noticed that since we are explaining the process of playing, and not the arrangement of the court, we can assume knowledge of this latter subject, and need to explain only those terms that relate to the playing itself, "serving," "returning," and so on.

**35. Explanation by Diagrams.**—If our subject is an intricately contrived piece of mechanism, it is helpful to assist the reader by means of a diagram, clearly

drawn and lettered, as in the case of a proposition in geometry. This method often saves much minute and elaborate explanation, but it does not relieve us from the necessity of showing, in a clear, orderly manner, exactly what the drawing purports to represent, and what point of view the reader is intended to assume. If two or more diagrams are used, equal care, manifestly, must be taken to make each one clear.

**36. Explanation by Examples, etc.**—Another method of explanation peculiarly suited to a certain kind of subject is to select a typical example or illustration and let it stand for the whole of the class it represents. We are asked, for instance, to explain what an “idiom” is. We might define it as a use of words peculiar to the language in which it is found. But that is not enough. To make it clear we should give an example typical of idioms as a whole. We might go on to point out, then, that we in English ask “What time is it?” when the German would say “How much clock is it?” and the Frenchman would inquire “What hour is it?” Each form of words has become traditional in the language in which it is used, and is sanctioned rather by its actual use than by its logic.

Other devices there are—too many to try to explain in full—which can be of much practical assistance to us in solving the various problems to which we may set our hand. Each new subject will suggest its appropriate method if only we keep our minds alert. An explanation of “socialism,” for example, would practically necessitate our contrasting the thing that

it *is* with "anarchy," the thing that it *is not*. An "earthquake" would naturally be explained as an effect, to be understood only when its cause had been made clear. Should our explanation approach the limits of description, as would be the case in a subject like the disposition of troops in a battle, it would be natural to compare the formation, inexact perhaps, to some simple figure or geometrical design. On occasion, too, we should be ready to combine two methods in explaining a single term. Were our subject the "safety-valve" of an engine, for example, we should be likely to show first what its parts are, explaining their relation to one another, and then how it works, taking up the several steps of its action in order of time.

These are but a few suggestions, but they will suffice. They are useful in so far as they are applied with sound, independent judgment. No more pertinent bit of advice can go with them than that which has already been given: Think always of the subject, not as you see and understand it in itself, but as the reader will see it in your written words. The clearness of the impression that *he* gets is the measure of your success.

#### IV. FORMAL EXPOSITION

Sometimes we are called upon to explain a larger subject than may conveniently be handled in a single short passage. We then need to be familiar with other devices for communicating our knowledge

clearly and without unnecessary effort on our reader's part. Let us say that we desire to explain the industry of lumbering, as it is practiced in a certain part of the country we are familiar with. We find that it will be to our interest, following the method of all good expositions, to divide our matter into three divisions: introduction, body, and conclusion. Whether in the final draft of our essay we begin with the introduction first, or whether we choose to finish the body entirely before we address ourselves to the introduction, is a matter of little moment. Certain it is, however, that in planning the essay we are to write, it is desirable to know, first, precisely what the body is to contain, and how it is to be arranged—in a word, to know what we are to introduce—before we plan in detail how we shall introduce it. In this natural order, then—body, introduction, conclusion—let us now consider in detail the main divisions of a formal exposition.

**37. The Body.**—1. *Limiting the Subject.*—We cannot begin to outline our essay until we are clear in our own mind, first, how the subject is to be limited, and second, for what sort of audience we are to write. The sharper the limits are that our title sets on our subject-matter, the less will be our temptation to wander aimlessly and ineffectively. "Lumbering" is far too large a subject for any one man's knowledge; but "Preparing Railroad Ties for the Market" is a well-defined industry capable of complete, systematic treatment. Were that to be our title, we should of

course have to make the mental reservation that we would treat only of the industry as practiced under conditions with which we were familiar, as in the Oregon forests, for example; though we would not necessarily encumber our title with any such minute explanations. But, our subject being given, we must not fail to determine what sort of audience we are to address. Are they familiar with lumbering processes in general, so that we can go into detail and use certain technical terms freely? Or must we make our explanation more simple, for those to whom the whole business of lumbering is unknown and mysterious? We cannot always answer such questions absolutely, and as a rule we have to address ourselves to the "average man," whose information may be wide, but is not likely to be systematic; yet in so far as we can assume a definite audience we shall find that it will be of substantial help to us in deciding what we shall say, what leave unsaid.

2. *Selecting Subject-matter.*—When we come to the outlining of the body of our essay, then, our first concern is to see that it contains the whole of the subject-matter we have undertaken to explain: and that it contains no more. Of course we divide matter that goes into the body under appropriate headings; the sum of these should equal the subject in hand, and leave nothing over. If, for example, we are dealing with the processes of preparing railroad ties for the market, it would be a mistake to tell how the trees are felled and call that the introduction; to show

how the logs are sawn and call that the body; and to leave to the conclusion an account of how the finished ties are sent to the market. The introduction, we shall see, has a distinct purpose; the conclusion also has a function of its own; it remains for the body to include all the steps, from the beginning to the end, in the total process we have undertaken to explain.

In a doubtful case, the purpose of our article is always the test as to what constitutes the body. If we wish to deal with the peculiar conditions of lumbering in Oregon, as contrasted, say, with those in Maine, considerations as to the position and extent of the forests belong clearly to the body. But if, on the other hand, we are explaining the difficult processes of lumbering on mountain slopes, a description of the mountain forest is obviously necessary before we can follow the processes themselves; such a description may be included, therefore, in the introduction, though not to the exclusion of such other matters as we shall find to be essential.

3. *Making the Outline.*—After we have satisfied ourselves that the whole of our subject-matter, and no more, is contained in our headings, it next concerns us to arrange these headings according to some consistent plan. To begin with one plan and to abandon it for another is an error very easy to fall into. We have jotted down, perhaps, as a working basis for an outline on "Oregon Lumbering," the following headings:

1. Men Employed.
2. Felling the Trees.
3. The Logging Camp.
4. Making Logging Roads.
5. Hauling the Logs.
6. The Sawmill.

Let us examine our work thus far. We purpose to begin by explaining the organization of the logging force, by which, of course, we mean the whole logging force,—overseers, choppers, drivers, cooks, and all the rest. Since this list includes the men employed in all the processes of lumbering, it is natural to follow it with a complete account of the outfit of a lumber company,—the camp, with toolsheds, kitchen, etc.; the sleds for hauling; the mill, with band-saws, mill-pond, and whatever other accessories it may have. We shall then have given a fairly complete idea of the conditions under which the actual lumbering is done, and we may go on to explain the processes in order, just as the reader might see them if he were on the ground we had been describing. This would lead to a rearrangement of our headings on a logical basis, capable of elaboration and completion:

1. The Men Employed.
2. The Outfit.
  - a. The Logging Camp.
  - b. The Sleds.
  - c. The Mill, etc.
3. The Process.
  - a. Felling the Trees.
  - b. Hauling the Logs.
  - c. Sawing the Logs.  
etc., etc.



Glancing back at our headings, we see that we have left out number 4, "Making Logging Roads." How to dispose of it depends on the facts. If the roads are permanent, they may fairly be considered a part of the outfit; but if they are temporary affairs, made from time to time as they may be required to haul the logs to some central place, the making of them may fairly be considered one of the essential processes of the logging industry.

When we have properly elaborated such a plan we shall have arrived at an arrangement of our material that is at least clear and logical, though not necessarily the best. It may seem better to make the three obvious stages in the process of lumbering the basis of our outline: (1) the felling, stripping, and sawing of the trees as it is done near the camp, (2) the transportation to the mill, and (3) the sawing and grading in the mill itself. In that case we need subdivisions under each heading, and must redistribute our material consistently. The men employed in each stage of the industry must then be spoken of in connection with their special work, and so with the outfit required in the several processes. We generally find a range of methods from which to select the one we care to follow. The important thing is to know clearly what plan we have selected, and to follow it out consistently to the end.

One further precaution against vagueness or inaccuracy of thought it will be well for us to take. If we accept our outline as recorded above, and begin to

write from it, we shall very likely be tempted to include more under a given heading than we at first intended; and there will be found nothing in the wording of our outline to hold us strictly to that original intention. "The Men Employed," for instance, is so general a heading that a variety of topics might logically be considered under it,—how the men are organized, their nationality, their habits and social life, their efficiency, the future outlook for labor, and so on. We may not deliberately intend to include more than the one topic that really concerns us, the organization of the logging force, but it is easy to be led by attractive side issues far from the path that we had originally planned to follow. It is a helpful practice, therefore, always to cast our headings into the form of complete sentences, with subject and predicate, unless, of course, a main heading obviously unites with its subordinate headings to make up a series of complete statements.

Our outline might profitably be recast, then, as follows:

1. The Men Employed are Organized as Follows:
  - a. Overseers, whose duties are:
  - b. Choppers, " " "
  - etc., etc.
2. The Outfit Consists of:
  - a. The Logging Camp.
  - b. The Sleds, etc.
3. The Processes of Lumbering are:
  - a. Felling the Trees.
  - b. Hauling the Logs, etc.

**38. The Introduction.**—Now that our subject has taken definite shape in our own mind, we are in a position to turn to our reader with such preliminary remarks as seem appropriate by way of introduction. For it is to obtain an interested, intelligent hearing for our subject that the introduction is primarily designed. Let us for a moment put ourselves in the place of a reader who, taking up an essay to read, is confronted with the title "Oregon Lumbering." Questions arise at once. How much of the article can we understand? Granting that it is not to be too technical, how much of interest may we expect to find in it? And what will the reading profit us? What qualifications has the writer to deal with the subject at all? Manifestly the introduction has an important function to fulfil, a function whose nature is twofold: first, to make clear just what is to be treated, and how; second, to incite the interest or curiosity of the reader in behalf of the subject in hand.

1. *Explaining the Purpose.*—Successfully to accomplish the first object, several steps may be necessary. To begin with, it may be desirable to define the scope of our essay more carefully than we can conveniently do in a brief title. This we must do in our own minds, as we have seen, before we can begin to outline the body of the essay, but the reader also must know the limitations we have imposed upon ourselves, lest he be under misapprehension at the start as to just what our purpose is. Secondly, it is desirable always to show from what point of view we are dealing

with our subject. Oregon lumbering may have engaged our attention as a profitable business enterprise, or as a scientifically interesting process, or merely as a picturesquely attractive spectacle. Whatever the case, the reader should know what aspect of the subject we are most interested in and best qualified to speak of. And if this can be done indirectly, without obvious effort, so much the better. Finally, when these matters have been made clear, it is often helpful to outline briefly for the reader the plan we purpose to follow in the body of our exposition. Sometimes the plan is so obvious as to need no explanation. But at other times a preliminary outline of the subject gives the reader a sense of confidence at once: he can grasp the subject in its entirety, and as the facts come to him he can judge of their significance as related to other facts yet to come.

2. *Arousing Interest.*—As regards the other function of the introduction, to arouse interest in the subject in hand, it is possible to make suggestions, but not to give instructions; so much depends on the material at hand and the writer's skill in using it. Unquestionably, the place to arouse the reader's interest is the very beginning of the article; if his attention is caught there, it is comparatively easy to hold it as we go on. Some incident may appropriately be used for the purpose, some account of the circumstances under which we made acquaintance with our subject, or some picturesque scene which once held our imagination, for even the personal element, which does not

belong to our exposition proper, may occasionally find place in an introduction, just as in the preface of a book. Or we may find some striking fact relating to the matter in hand. The great output of lumber, its wide distribution, the diminishing supply of it, the various uses to which it is put,—any or all of these things, if put vividly and suggestively, may well be relied on to awaken interest in the processes of the lumbering industry. Sometimes there may be particular reason for the subject's being of immediate contemporary interest. A movement may be on foot to further lumbering interests, or a sentiment may have been newly aroused against certain abuses in the industry; any such circumstance may be seized upon and made effective use of in engaging the reader's attention in behalf of our subject.

**39. The Conclusion.**—If we should close our article with the last paragraph of the body, it would seem to the reader abrupt and perhaps bewildering. His mind would be dwelling on some detail that we had last been speaking of, whereas we would have him grasp the whole of our subject at once, and see some significance in it. It is this function, to review a subject and make it effective for the reader, that is fulfilled by the conclusion.

The methods we may pursue are various, for, like the introduction, the conclusion adapts itself to the nature of the matter contained in the body. Sometimes, when the purpose of the article is to inform, and remembrance of the individual steps in the expo-

sition is of first importance, a summary is the simplest and most effective conclusion we can have. It enables the reader to stand back for a moment, and to get a comprehensive, intelligent view of the whole subject as the writer sees it and wishes it to be seen. Or perhaps the subject is one that, directly or indirectly, throws into contrast some present set of conditions with those that are past. In such a case it may be interesting to sum up the changes that have already taken place, and then to glance at such future conditions as we seem justified in forecasting. Or we may have some special opinion or theory of our own, to demonstrate which is one of the objects of our article. The conclusion is the place to make our point, for there we can select the significant facts from the body of the article and concentrate attention upon them. If we have hinted in the introduction that the reader is to expect some such demonstration at the close, so much the better; he has then prepared himself to anticipate our conclusions and the more readily to see the force of them. In fact, there should always be a sympathetic interplay between introduction and conclusion. Both take their tone from the nature of the subject-matter in the body, and together they interpret that matter for the reader and bring out effectively its significance.

## CHAPTER IV

### ARGUMENTATION

#### I. THE SUBJECT

##### **41. Argumentation Distinguished from Exposition.**

—Argumentation differs from exposition in its object, though not necessarily in its method. A real-estate agent sends us a circular describing the situation and prospects of a newly laid out town. In a sense it is an exposition; but we read between the lines an invitation to purchase land in this highly desirable location: the exposition is virtually a circular of advice. We become interested in the matter and investigate, until, finding some objections to the lots we are considering, we express certain doubts as to their desirability for our purposes. The agent's reply is now clear argument, with definite points to prove, on a subject that admits of two opinions. He may even, besides trying to prove the truth of his position, go a step further and try to persuade us to buy, urging all the advantages of the purchase as incentives to closing the bargain. It is Argumentation thus broadly interpreted, so broadly as to include Persuasion, that we wish to distinguish from Exposition. And we

find the distinction in the purpose of the writer: if he is presenting information for the general interest in it, he is constructing an exposition; if he is trying to influence opinion or incite to action, his essay or speech is an argument.

**42. Requirements of a Good Subject.**—1. *Personal Interest for the Writer.*—Now to be able to argue well is a great advantage, for if we use our ability wisely we unquestionably widen the sphere of our personal influence. But this should not lead us to forget that soundness of judgment is a more valuable acquisition from the study of argument than is mere readiness in upholding opinions, and that if we practice arguing chiefly for the pleasure of “beating” our opponents, a habit of cheap, superficial thinking is most likely to result. If men of maturity and experience are cautious in coming to conclusions, students who have had less opportunity to observe need not feel that they must be ready to convince all comers on one side or the other of every question that may arise. Therefore, it is a wise and healthy principle to avoid all subjects of argument on which the writer has not genuine convictions of his own, genuine because the reasons for them have come within his personal experience.

2. *Two Sides.*—Not every subject, however, which is familiar to us and in which we take a personal interest is necessarily a good subject for argument. We should make sure that it is a genuinely debatable subject, that it has, as we say, two sides. “That



temperance is a virtue," and "That Shakespeare was a great poet," have been cited by a recent writer (Alden: *The Art of Debate*) as examples of obvious propositions about which there can be no real difference of opinion, and which, therefore, it would be idle to debate.

3. *An Issue Capable of Proof*.—Less suitable still is the class of subjects for which no demonstrable arguments can be found, debate upon which comes down to a question of personal opinion alone. "That Franklin was a greater man than Lincoln" is such a subject; so is the proposition "That happiness increases with civilization." We can play with such subjects, and it is often agreeable to do so; but we cannot profitably try to *prove* anything about them.

4. *Clear, Accurate Wording*.—Finally there is the ambiguously worded subject, and this must be most carefully guarded against. The noun may be too vaguely inclusive, as in the subject "That examinations should be abolished." Not all examinations, surely, in school, college, the civil service, etc.! If it is meant that the college entrance examination system should be replaced by the recommendation system, that should be specifically stated in some such form. But then comes the question, Where—universally, or only in this country? For state institutions alone, or for all colleges and universities? The verb needs limiting. Even when we supply a limiting word, be it adjective or adverb, we must be sure that we secure accuracy of meaning. If we propose to argue "That

late study should be discouraged by parents," how are we to interpret "late," when there are so many degrees of lateness? Changing the phrase "late study" to "studying after ten P.M." would settle the matter at once. There are, moreover, certain words found frequently in questions of debate, that need to be watched narrowly. "That Chinese Exclusion is *right*" and "That Chinese Exclusion is *expedient*" are two wholly different questions. "Should" is a term to be suspicious of. "That newspapers should not print sensational stories of crime" is a subject in which much depends upon whether newspapers are to abstain under compulsion or not. These few examples will show well enough what sort of dangers must be avoided in the selection and wording of a subject. Common-sense precaution at this point will often save much loose, irrelevant reasoning later in the argument, or, in case of oral debate, unnecessary quibbling over the interpretation of the question.

## II. THE ARGUMENT

**43. Determining the Points at Issue.**—The question finally decided on, we jot down our arguments as they occur to us. But before we get far we find that we must pause to consider on just what points we must bring our evidence to bear. We cannot take things too readily for granted in our argument, for if we do so, it gives our audience or our opponent far too good a chance to challenge our conclusions.

Let us take an example. We are arguing that

Halleck would make the best captain for next year's football team. By common consent he is a better player than Crosswell, his rival, and we urge that fact in favor of his candidacy. But if we stop a moment we see that we are implying that as a general principle the best player on the team makes the best captain. Now, if our opponent proves that that principle has not been found to be true, our argument falls to the ground.

In almost all cases, then, as in this, we find that we draw our conclusions from two related statements, the one a general statement covering many cases, which we may call the *major premise*, the other a particular statement of fact, which we may call the *minor premise*. We might state our argument formally, therefore, somewhat as follows:

Major premise: The best player on a team makes the best captain.

Minor premise: Halleck is the best player on our team.

Conclusion: Therefore, Halleck would make the best captain.

To be sure, we seldom state our arguments thus formally: we assume that one or the other premise is true. Yet as we argue, it is necessary for us to be conscious of both premises, so that we may apply our proofs to the one that really needs defending, or to both, if it be required. We shall thus leave no point unguarded that is vital in the establishment of our conclusions.

1. *Major Premise*.—An example of the establishment of a major premise has already been given. One more will suffice. It is pointed out in Halleck's favor that he is a senior, while Crosswell is only a junior. But here again there is a general principle to be established, namely, that a senior makes a better captain than a junior. Perhaps we know of juniors who have proved acceptable captains, yet we think that a senior's prestige gives him a decided advantage as a leader. This we must urge, and it is only as we do so successfully that we can consider our argument unanswerable.

2. *Minor Premise*.—At other times, however, we shall find that it is not some general principle that needs demonstration, but some special assertion relating to a general principle. Halleck, we maintain, would make a better captain than Crosswell because he has a cooler head in a game. Here the general principle, that the man with the cooler head is by so much the better captain, is one that no one would deny. But the statement that Halleck has the cooler head Crosswell's supporters might deny. So we must go to the record of the games themselves to show how Halleck always kept his head, and how Crosswell was likely to become flustered at a critical moment. And so if we were urging Halleck's popularity with the team; the general principle we could take for granted, the particular statement we must prove.

44. *Defending the Points at Issue*.—1. *Appeal to Common Experience*.—We select the important propo-

sitions, then, and proceed to establish them. Here we need to show clear-headed judgment if we would be convincing. Perhaps we are appealing to common experience, to some fundamental principle which no one would deny. Are we sure that it touches the case in hand? It is argued that Crosswell should be elected captain because he has done more than any other candidate for the school, that he deserves the honor as a matter of justice. Granted that all this is true; yet we might show our opponents that it is not to the point at all; for the question is, not who deserves to be elected captain, but who would make the best captain if elected—a wholly different matter, we see.

2. *Appeal to Authority*.—Or we may be making our appeal to authority, quoting the words of some one whose opinion ought to be of weight. Here too we must be cautious. Is our authority one who would be unprejudiced in his judgment? The captain of last year's team supports Halleck, but that may perhaps be because he belongs to the same set. Again, can our authority, if unprejudiced, judge clearly of the facts? The alumnus who coached the team favors Crosswell; but he came very irregularly, and could he know of the consistently steady work that Halleck had been doing all along?

3. *Citation of Precedent*.—Another very common method of proof is to cite some precedent, or to point to similar circumstances in some other case. The danger is that in the case or cases we select there may be some element in the situation which will be

found so different as to invalidate any conclusion we might draw. For example, we look back over the list of captains, and find that they have almost always been chosen from the senior class. That does very well, until our opponent reminds us that in other teams there were always a number of seniors to choose from, whereas this year Halleck happens to be the only senior playing. Or our opponent may then go on to show that the last time a junior was elected captain, the team was victorious. Here it is our turn to be critical. That case was an exceptional one, the captain having had unusual previous experience, and having been supported by an unusually strong team. In a word, we must apply our precedents with judgment, and strong though they may be to support an argument, we must not put more weight upon them than they may reasonably be expected to bear.

4. *Argument from Analogy*.—Less direct than the argument from previous experience is that from analogy, and the same test must be used, even more strictly: Are the circumstances such that the analogy is a fair one; or are the conclusions misleading? Let us imagine, by way of example, that Crosswell's supporters urge that Halleck's position in the line is a reason for his not making a good captain, since a general should be in a position from which he can survey the whole field and direct the movement of his forces. True enough, we might reply, if the football captain were always expected to give the signals, as a general gives his orders; but since that duty is

generally delegated to the quarter-back, the captain can perform his own duties as well from the line as behind it. Common sense, again, is the test of our reasoning, and if we do not have common sense on our side we may be sure it will be used against us.

### III. THE ORGANIZATION

**45. Organizing Written Argument.**—It is not until after we have thus brought together and tested our arguments that we come to the question of organizing and presenting them. Let us assume, then, that we are to prepare a written defence of our position, such as we should read to an audience which we desired to convince; we shall see later how we may modify our procedure to adapt our material to the formal conditions of oral debate.

*1. Introduction.*—First comes the introduction. It should clear the way for the discussion to follow. The subject will probably need explaining, so as to show exactly what is the point, or what are the points, at issue. It may be necessary to run briefly over some of the circumstances that have led up to the situation as it now stands. Or we may wish to warn the reader against certain natural misconceptions that might prejudice him against our side. Finally it may be, and generally is, highly desirable to outline our plan of attack, that the reader may the more readily follow our reasoning as a whole, not as a series of random arguments.

*2. Body.*—What that plan shall be, only the subject-matter, of course, can determine. Yet there are

several well-defined methods of procedure that suggest themselves on purely logical grounds. One method is to distinguish the positive arguments from the negative, and to present them separately. Thus, in supporting Halleck, we might naturally show the desirable qualities that he possesses, and then the undesirable qualities that others may have but he has not. Or, if we were arguing in favor of separate high schools for girls and boys, we might urge the disadvantages of coeducation in the high school, before going on to enumerate the advantages of the other system.

Some questions offer a limited number of possible solutions, of which we choose to accept one. Naturally, if we are able to show that of a given problem there are only three solutions to choose from, and that two of them have weighty disadvantages, we are in a good position to urge the desirability of the third solution. To illustrate, we will say that we are arguing in favor of a certain radical change in the examination system. We show that there are three solutions of the examination problem, and only three: to continue the system as it is, to abolish it altogether, or to modify it substantially with a view to correcting its faults. We shall be more sure of a sympathetic hearing for our reforms if we have first convinced our reader that nothing is to be hoped from an attempt to solve the problem in either of the first two ways.

Yet another method of organizing a subject is



to distinguish between the several points of view from which the subject may be regarded. Let us look for an example at an argument in favor of the abolishing of football from the sports of the school. We might find arguments against the game (1) from the player's point of view, (2) from the onlooking student's, (3) from the teacher's, and (4) from the public's. Or, regarding the player's point of view alone, we could discuss football as it affects the player (1) physically, (2) mentally, and (3) morally. This last example, moreover, has a double significance, for besides illustrating how a certain method may be applied, it hints at a fact most important to remember, namely, that these methods can be used not only singly, but often in combination, one method determining the larger plan, another the details within that plan.

Now in applying these methods, singly or in combination, it is evident that we are addressing ourselves not to reasoning machines, but to people with sympathies. And since sympathies are won, as a rule, little by little, it is well for us, so far as we can, to have a climax of force in the presentation of our arguments. Which end of our series is more weighty, that dealing with the football player himself, or that concerning the general public? Do we consider the physical effects of football more deleterious, or the moral? On our answer should depend the order in which we urge our views.

3. *Conclusion*.—Finally comes the conclusion. Gen-

erally it contains a summing up of the arguments, a bird's-eye view of the whole course of reasoning. The purpose is to refresh the memory, and to bring the parts once more back into their proper perspective. If this is well done, it makes a very effective conclusion; but there are two dangers that ought to be avoided. First, no new argument should be introduced in the conclusion. The mood has changed, and the mind is engaged in reviewing familiar arguments. It is then a distraction and an annoyance to have to turn back and fit a new thought into a system that seemed complete before. The other danger is that we be not satisfied simply to bring our points together, touching lightly on those that are of less weight, but that we be led into taking up the whole question a second time, repeating and laboriously explaining the arguments that we have already presented carefully in the body of our paper.

But though, in the summing up of our logical judgments, we must exercise these restraints, in our call on the reader's sympathies we can be more free. In fact, the conclusion is the best place for that more imaginative appeal to the will that we call persuasion. While we are in the midst of our arguments, and before we have won the reader to a favorable inclination towards our cause, a direct call on the sympathies would seem inappropriate, and be resented as an affront to the reader's judgment. But when the whole case has been clearly stated, then is the time chiefly to show the warmth of our convictions, and to try to

kindle a sympathetic response in the imagination of the reader.

**46. Organizing Oral Debate.**—Fundamental though the principles be, which govern the presentation of a written argument, we have to adapt them somewhat when we apply them under the special conditions of oral debate. For one thing, we have in debate not a theoretical opponent, whose objections we try to anticipate, but an actual one, who picks flaws in our reasoning before our face, often to the intense satisfaction of our audience. Moreover, we have to speak without the aid of a fully written manuscript before our eyes. The result is that we must make a different sort of preparation, modifying in some respects the procedure that has been suggested for written argument.

1. *Wording of the Subject.*—In the first place, it is generally desirable so to word our subject that the first speaker on the affirmative side may have a proposition to battle with at once. If the debate is to be on the question of examinations, and the question is worded: "*Resolved*, that school examinations are a fair test of merit," the first speaker is going to have an uninteresting time; to defend a system that is generally accepted as good, at least in practice, does not give much opportunity for interesting, forcible speaking. But make the subject read: "*Resolved*, that school examinations are *not* a fair test of merit," and the first speaker has something to do, and we are interested at once to see how he will do it. The

second speaker then has the first speaker to attack, and, the ball being once set to rolling, it is an easy thing to keep it going. In almost every subject there is thus one side that has an attack to make, or, as we say, the burden of proof to sustain; and there is generally a distinct advantage when the wording of the question gives that side to the affirmative.

2. *Team Work in Presenting Arguments.*—Then comes the dividing of the work between the two speakers of each side, so as to get the advantages of team-play. The affirmative side, as we have seen, is generally on the offensive, and obviously to the first speaker on that side falls the important duty of setting forth in a favorable light the line of argument his side intends to follow. Clearness and vigor are the qualities needed here, for the stronger the first impression on the audience, the easier to follow it up effectively in the second speech. In certain respects, therefore, the good opening speech is like the good written argument. But in one respect it is different. A spoken address is less concisely worded than a written one: we cannot say so much, so accurately, in so short a time. Even if we could, the audience cannot follow as closely a spoken address as a written one. But what is lost in fullness and accuracy can be made up for in vigor and vividness; and so it is that a speaker should pass over lightly or omit altogether the many unimportant and indirect arguments, if by so doing he can present his few strong arguments with more insistent, telling effect.

3. *Rebuttal*.—After the first speaker has finished, a new element, the direct answering of arguments, may be introduced by any of the speakers. But in practice this negative arguing, called rebuttal, is generally assigned to the last speaker on each side, and forms an important part of his address. In that case the first speaker on the negative, like the first affirmative speaker, devotes himself to constructive arguments.

To a certain extent, the rebuttal of a debate must be prepared at the moment, depending as it does on the arguments that the opposing speakers have brought out. Yet many of these points can be anticipated, and the answers prepared for them in advance. It thus becomes as important to study the opposite side of a case as it is to study one's own. We have already seen how to find the weak places in our own arguments, and in the same way we can test our opponents'. Does this argument apply to the question at issue at all? Is this an authority on whose opinion we can put much reliance? Is this precedent or analogy so circumstanced that the conclusion from it can be justly drawn here? Have our opponents used two arguments one of which can be shown to be contradictory of the other? Is this line of reasoning such that if it be carried out to its logical conclusion it may be shown to be obviously absurd? These are a few of the points we must be on the watch for; and very effective is it, this pulling down of specious arguments, if it be skilfully done. But there is danger here, as everywhere, of overdoing. If we rush in blindly to answer

every argument, we are likely not only to get tangled ourselves in contradictions, but to obscure the important points by the very number of unimportant ones. As in constructive arguments, so in destructive: two or three points, important in themselves and clearly set forth, are more effective in debate than a large number of good and indifferent points thrown together.

4. *Preparation of a Brief.*—All else that goes into the making of a good debate—lucidity of statement, accuracy and ease of diction, self-control in demeanor—are, though difficult to acquire in practice, obvious enough in theory. One final hint, however, may be practically helpful. In order that we may have our mind free to devote to the proper expression of our arguments, all the results of our previous thinking should be readily available in the shape of a systematic, clearly expressed outline, or “brief.” We have seen, in making outlines for expositions, the advantage for the eye in indenting headings in accordance with their relative importance. Much more is this desirable in the plan of an argument, for when we are on our feet ready to speak it is a matter of practical moment with us whether our notes are instantly intelligible, or need ransacking and study to be available at all.

An example will make clear how indenting may aid us in the construction of a brief. Our subject may as well be that of Halleck’s desirability as football captain. Usage has shown that it is convenient to throw our brief into some such form as this:

## Intro.

- A. Choice of captain lies between Halleck and Crosswell, *for*  
No other candidates have been mentioned.
- B. Decision should be made strictly on the merits of the men, *for*  
The object is to choose the best captain. *Therefore*
- C. We should compare the qualifications of both candidates with respect to:
  - 1. Personal characteristics.
  - 2. Special circumstances.
  - 3. Attitude of the team.

## Body.

- A. Halleck's qualifications.
  - I. Halleck's personal qualifications are good, *for*
    - (a) he has a cool head, as shown
      - 1. by the fewness of his errors in play,
      - 2. by his success as temporary captain,
      - 3. by the testimony of Fiske, this year's captain;
    - (b) he has authority to coach the other players, *for*
      - 1. he is acknowledged to be the best individual player on the team.
  - II. Halleck has advantageous circumstances in his favor:
    - (a) his being a senior, *for*
      - 1. the team would resent taking orders from a junior;
      - 2. a senior would receive more consideration from the captains of other teams;
    - (b) his being ahead in his studies, *for*
      - 1. he will have more time to devote to the team;
      - 2. the teachers will be more interested in the team.
  - III. Halleck is popular with the team, *for*
    - (a) the individual members have said so;

(b) his temporary captaincy was acceptable to them.

B. Refutation of arguments favoring Crosswell.

I. His brilliancy as a player is granted, *but*

(a) he is erratic, *for*

1. he loses his head in critical moments;

(b) he is careless in discipline, *for*

1. he was irregular in coming to practice;

2. ex-captain Fiske complained of his insubordination.

II. His having done much for the school is not to the point, *for*

(a) the football captaincy is not a reward for services to the school.

III. His quickness in studies is no advantage, *for*

(a) his sickness last spring gives him extra work to make up.

IV. His general popularity is not to the point, *for*

(a) it is not among the harder workers, including the members of the team, that he is popular.

Concl.

Halleck has in his favor:

I. Personal qualifications:

(a) coolness of head,

(b) prestige as an individual player,

(c) authority as a coach;

II. Special circumstances:

(a) being a senior,

(b) having spare time;

III. The good-will of others:

(a) the teachers,

(b) this year's captain,

(c) the team as a whole.

IV. EXPRESSION.

One element we have yet to consider, on which to a large extent depends the total effectiveness of an argu-



ment: the tone in which it is written. This is worthy of separate consideration.

**47. Courtesy toward Opponents.**—As we have said, an argument is addressed, not to reasoning machines, but to people—people who have opinions and sympathies of their own, and as much a right to them as we have to ours. In presenting an argument, therefore, we must adapt ourselves to these conditions. Above all things we must avoid the impression that it is our mission to set the world right on the question at issue, and that all who disagree with us are wilfully obstinate in error. No attitude is so likely to arouse every bit of antagonism that the reader or hearer possesses. The skilled arguer goes rather to the other extreme. He assumes that both he and his opponent wish to get at the truth, but that he is in possession of evidence that gives him deeper insight into the subject than others have. And so he is not only willing but anxious to look the arguments of the other side squarely in the face, fair-mindedly, and to admit the justice of this or that contention, where he can. By so doing he gains the confidence of his audience, and wins a respectful hearing when he comes to present the more weighty reasons for his own belief. Even here he is not dogmatic and disputatious, but, however firm, always deferential and courteous in his expression.

**48. Adaptation of Tone to Audience.**—When our arguments are addressed to a particular person or set of persons, it is desirable to go a step farther than that, and to adapt both our arguments and the expres-

sion of them to those whom we would influence. If we were urging that athletic control should be in the hands of the students, we could take for granted a good deal of favorable inclination in an audience of fellow students, and we could address ourselves very vigorously to them. With an audience of teachers, however, we should have to overcome a certain predisposition of mind, and while we should be just as frank to them as to our fellow students, we should substitute temperance of statement for enthusiasm, and convince them, by our moderation of tone, that our judgments are maturely considered. Chiefly at the end of an argument, while we are summing up our case, can we give our feelings freer rein. And since this is always an emphatic point, if we can compress into our conclusion, not only a retrospective glance over the course of our reasoning, but a feeling of the heightened energy of our conviction as well, we have done all that we can to make our personal enthusiasm both effective in itself and acceptable to the hearer.

## CHAPTER V

### PARAGRAPHS

#### I. NATURE OF THE PARAGRAPH

IN considering the different forms of discourse, we have seen how natural, how inevitable it is to divide the whole composition into sections, or steps, leading to the complete communication of thought; and we have seen some of the ways by which these steps may be joined. In this chapter we shall consider how we may make each of these steps as clear and effective as possible. In other words, we shall consider the nature and office of the Paragraph in written composition.

**51. Unity and Coherence.**—The paragraph is not an arbitrary matter of form. It is determined chiefly by its substance; it represents precisely one of those steps in a composition of which we have just been speaking. And the important thing to observe is that it properly represents only one step. If a paragraph is well constructed, it will be found that everything contained in it bears upon a single topic. Just as we require "unity," in a large sense, of the group of paragraphs that make up the larger piece of work—

story, exposition, or what not—so we require unity in a narrower sense in the paragraph itself.

We require something more of it, too; we require that the separate thoughts making up the paragraph be so arranged and expressed that the bearing of each upon that central theme may be at once clear to the reader—that, in other words, they “stick together,” or have “coherence.”

Thus constructed, the paragraph is seen to be helpful not only to the reader, who follows the changing thoughts more readily, but to the writer himself, who is stimulated to plan his material more systematically and present it with the utmost clearness.

**52. Length.**—The principle of unity may never be violated. But unity, as just hinted, is itself a relative matter. A sentence is a unit of thought. A whole composition is a unit. In fact, there are nearly always units within units, each smaller unit being marked by a somewhat closer relation between its contained ideas. Just how much, then, should constitute a paragraph topic? The closeness of related ideas must usually settle the question. But there is another consideration, and that is length. It is, after all, through the eye that the paragraph performs its service to the mind. The indention of the first line breaks up the solid, heavy look of a closely printed page and lightens the task of searching for the important matter in it, or, like a change in the voice of a practiced speaker, it renews interest by a promise of variety.

Paragraph division, therefore, if it is to serve its purpose properly, must be neither too frequent nor too infrequent. Sometimes a step in a narrative or in the development of an idea will be short, so clear as to need no more than the barest statement, yet so complete in itself as obviously to require to be set apart distinctly from the rest; then without question it demands a paragraph to itself. But if we find ourselves writing a series of such short paragraphs, giving an undesirable "choppy" effect, we should consider whether we are developing our separate topics sufficiently, or whether some of them might not be combined into a larger single topic. On the other hand, a step will sometimes be very long, and yet its unity, judged by purely logical standards, may be easy enough to prove. It then becomes a question whether, in order to keep the paragraph within the limits of a printed page for the greater attractiveness to the eye, it would not be better to find some smaller units within the larger one and set these off by themselves. Different individuals might not agree on specific cases, but any one who holds in mind these two principles of unity and fitting length, and uses common sense in the application of them, cannot go far wrong.

Since the subject-matter of each of the four kinds of writing requires a different sort of handling, it would be useful to consider the principles of the paragraph as applied to each separately. But exposition and argument have much in common in their methods, and description sometimes follows the time order of

narration and sometimes the logical order of exposition. It will be sufficient, therefore, for our purpose to take up for more detailed examination the two kinds of paragraphs that are essentially distinct in method, the paragraph in narration and the paragraph in exposition. It will then be simple enough to apply the principles to the other kinds of writing as we may have occasion.

## II. THE PARAGRAPH IN NARRATION.

**53. Unity.**—1. *In Simple Narrative.*—We have, we will say, a simple story to tell, how a little party of four of us celebrated a holiday by rowing over to an island, some distance off, for a swim and a picnic dinner on the sand. The events happened, of course, in absolute continuity, but we do not think of them so, nor would it be interesting to a reader to go over them in monotonous succession. Certain episodes stand out in our memory as particularly vivid or important. We might map out the story, therefore, in some brief outline like the following: (1) the plan, (2) the gathering and start, (3) the row, (4) the walk across the island to the swimming-beach, (5) the swim, (6) the dinner, (7) the afternoon stroll, (8) the return. We cannot tell the reader everything; there would not be time enough for that. But these episodes are important, and each deserves a paragraph.

Furthermore, we may take advantage of the paragraph division to make the several episodes of our

story more emphatic. We may make the opening sentence of each paragraph significative of what is to follow, provoking curiosity or inviting sympathy as the case may be. And when we are through with what is interesting in each episode we may bring it to a close, and proceed at once to the next topic. This need not result in unpleasant jerkiness—our transitions will take care of that; but it will make our story immeasurably more readable. One specific difficulty is likely to come up, which may prove puzzling at first. We have a sentence like this, closing one episode and beginning the next: "And so we went on with our practical joking in the water, until Jack's call to dinner on the beach put a sudden end to our morning's sport." Where shall it go, at the end of one paragraph, or at the beginning of the next? By all means in the latter position: the eye is always on the lookout for matter of fresh interest, and such a sentence is much more likely to catch the attention at the beginning of a paragraph than at the end.

2. *In Complex Narrative.*—If paragraph division is thus useful in the continuous narrative, much more is it useful when we are dealing with the more complicated story. When we pause for description or comment, still more when we break off the thread of our story to take up another series of events happening elsewhere, it is obviously important to signal notice of the change by means of a fresh paragraph indention. Perhaps the island picnic we were telling about did not turn out as uneventfully as we indi-

cated above. A fresh, off-shore breeze floated away the boat, which had been carelessly tied, and threatening clouds gathered in the early afternoon. It began to rain. Jack's father became anxious, and at last started out to find us. We were trying to construct a raft when he finally reached us and brought us home safe in his boat. Thus modified, the story requires more skill in the telling. After we had started for the other side of the island the story must go back and tell how the boat floated away. The alarm of the parents calls for another distinct change of scene. But each time that the reader is asked to change his point of view the new paragraph, with its opening sentence, helps to prepare him for it, and the transitions are rendered more smooth and easy. In such a case the usefulness of the paragraph is very obvious.

3. *In Formal Dialogue.*—In the cases we have been considering up to this point, the logical law of unity is all that need concern us in deciding upon paragraph divisions. When, however, we introduce conversation into our story, usage has established other rules which we should know and follow. The chief rule is simple enough: when the characters of our story are engaged in the regular give-and-take of formal dialogue, each speech, however short, should have a paragraph to itself. Sometimes "he said," "she replied," etc., are interjected, sometimes not; it makes no difference with the rule.

"Why," said the boy, with a puzzled expression on



his face, "should *every* speech in a dialogue have a paragraph to itself?"

The teacher looked amused; he had been asked that question so often before. "Why not?" he said, smiling.

"Because—"

"Well?"

"Oh, I suppose," he said, with the light of discovery in his eye, "I suppose it makes it easier to see who's speaking."

"Why, of course!" Then, as he turned slowly to go: "But don't forget that sometimes a very brief piece of dialogue is allowed to stand in the midst of a paragraph."

4. *In Informal Dialogue.*—We must distinguish, then, between "the give-and-take" of formal dialogue, when the floor is given up to the characters, as it were, and the author appears only now and then, to indicate the tone or the gestures of the speakers, and on the other hand the brief bit of dialogue which scarcely interrupts what the author is in the course of saying. The boy whom we have just dismissed looks over this paragraph, and a new light breaks over his face. "Why," he says, "it's just a case of whether you want to make the dialogue prominent or not." "Precisely so." And here we have a case to our hand of dialogue imbedded in a paragraph whose continuity it is not important enough to break. We may often have occasion to insert a single speech in a paragraph, and sometimes we may wonder whether a little dia-

logue is important enough for open paragraphing. In case of doubt it is perhaps safer to paragraph freely, it being better to err on the side of emphasis than on that of too rigid unity.

**54. Coherence.**—But unity, with which alone we have been concerned thus far, is not the only quality that a good paragraph must have: the parts must be properly combined, or, in other words, the paragraph must have coherence. This quality is found when two conditions are fulfilled: when the sentences are in proper order, and when they are properly connected.

1. *Through Sentence Order.*—Examples, again, will best make clear what we mean. We are writing about a yacht race we have seen, a subject that calls for narration and description together. Our first paragraph is something like this:

By the time the preparatory gun was fired, ten minutes before the first class was to start, we were near the starting-line and in full view of the scene. The flags on the judges' boat indicated that the course was to be ten miles to windward and return. As the time for the first gun came, the smaller boats made way, and the first-class sloops had a clear field for their maneuvers. It was indeed an animated sight. A brisk southwest breeze was blowing, freshening all the while. The judges' boat was gaily dressed with flags, while circling about her, or poised at one side with flapping sails, were the graceful, bird-like racers, big and little. Many of the crews had on oilskin suits, and it was plain that they expected to get wet before they got back. Crowded excursion-boats wound sluggishly about the outskirts of the fleet, and even on the shores bright patches of color showed where parties of enthusiasts were watching

the scene from the rocks. Presently, "Bang!" went the gun, and the *Mermaid* was off on the port tack, with mainsail well flattened down, and the *Elsie* hard after her, astern, but a trifle to windward.

It is easy to see that there is unity in this paragraph, but it is equally plain that the details are not arranged with any care. It is confusing to skip from a narrative sentence to a piece of general description, then to a random fact, and finally to take up the narrative part again where we left off. Let us see what merely changing the order of the sentences can do towards making an effective paragraph of this.

By the time the preparatory gun was fired, ten minutes before the first class was to start, we were near the starting-line and in full view of the scene. It was indeed an animated sight. The judges' boat was gaily dressed with flags, while circling about her, or poised at one side with flapping sails, were the graceful, bird-like racers, big and little. Crowded excursion-boats moved sluggishly about the outskirts of the fleet, and even from the shore bright patches of color showed where parties of enthusiasts were watching the scene from the rocks. A brisk southwest breeze was blowing, freshening all the while. The flags on the judges' boat indicated that the course was to be ten miles to windward and return. Many of the crews had on oilskin suits, and it was easy to see that they expected to get wet before they got back. As the time for the first gun came, the smaller boats made way, and the first-class sloops had a clear field for their maneuvers. Presently, "Bang!" went the gun, and the *Mermaid* was off on the port tack, with mainsail well flattened down, and the *Elsie* hard after her, astern, but a trifle to windward.

This is better. The general description comes first, then the details one is more likely to notice on

nearer approach to the scene; the narrative part, the maneuvers for the start and the start itself, is kept together, and, following the logical time order, is reserved till the end. The result is that the reader catches more readily the picture which the writer wishes him to see. Instead of having to pick the details out of the jumbled mass and arrange them in his own mind, he sees at once the author's design, and is the more likely to give free, sympathetic attention.

2. *Through Connectives.*—But when we have arranged the order of our sentences with care, we have to go a step farther and see that the sentences are not monotonously constructed. This monotony, a common failing in narrative writing, generally results from a want of appreciation of the great value of connectives. It is easy to put down the events in order, and not to notice that the reason for their monotonous flow is that "and" and "then" and "and then" are worked to death in carrying the story from sentence to sentence, paragraph to paragraph.

How can this be avoided? In a number of ways. We may change the construction of our sentences, using the participial clause.

*Having seen* the second class off, we started to follow the racers down the bay, *planning* to turn back in time to see the big fellows cross the line at the end of their race.

This saves using too many main clauses, and avoids the necessity for connectives; besides, it subordinates

comparatively unimportant verbs, and puts the greater emphasis on the important ones.

Another way is to use the conjunctions that introduce dependent clauses, "when," "after," "while," "before," etc.

*After* we had gone some miles, *during which time* the smaller boats had split tacks and separated considerably, we saw the first-class boats turning the outer mark and starting on the straight run to the finish-line. So *while* they came flying home, with spinnakers pulling gloriously, we put about and jogged slowly back to the line, *where* the onlookers were now gathered in expectation of a close finish.

Finally, make use of the many phrases which give variety to a narrative, phrases like "It was not long before," "When all of a sudden," "At this juncture," "By this time," "Before long," "After some time," "No sooner . . . than," "It was not till . . . that," "In a moment," "In the meanwhile," etc., etc.

*It was not long before* they crossed the line, the *Elsie* getting the first gun, and the *Mermaid* within a minute of her, finally the others some distance behind. The *Elsie* had *no sooner* crossed the line *than* she took in her big spinnaker, raised the pole into place, and then, "lying to" comfortably off to one side, proceeded to get her wet and disordered deck into shape again. *At this juncture* the last boat of the first class, endeavoring to avoid an excursion-boat that had started out of the onlooking fleet, sheered off too close to the judges' boat, struck the end of her spinnaker-pole, and as it crashed in two, down came the sail, and dragged limply in the water. *In a few minutes* the crew had the sail lowered and on deck, and were stowing away the broken parts of the pole. *In the meanwhile . . .*

So we could go on, using the many means at our disposal for lending variety to the expression of our story. The means are at our hand; it only remains for us to keep a zealous lookout for monotonous paragraphs, and apply the remedies as they are needed.

3. *Through Emotional Interest.*—The usefulness of connectives in narrative writing is, then, clear. But we ought not to dismiss the matter without observing that the avoidance of connectives is sometimes as effective as the proper use of them is at other times. When the story approaches a crisis, where the action is quick and exciting, the mind often becomes so actively interested that it does not need the help of connectives in seeing the relation between events; it is impatient of anything that comes between it and the facts of the story. Then it is that the writer is justified, more than justified, in throwing connectives to the winds, and letting the story tell itself, in sentences quick and even jerky, judged by ordinary standards. Let us continue our story by way of example:

In the meantime the second-class boats were bearing down on the finish line, beautifully bunched, the first two boats almost fouling each other as one or the other would shoot ahead on the top of a large following wave, and then seem to hang for a moment until another would seem to catch under her stern. It was a neck-and-neck race for first place.

Just then a cry went up from the excursion-boat that had paused by the line. A child had fallen overboard. In an instant a man had plunged after it, seized it in one arm, and was making for the steps that led down the side of the judges' boat. Then another cry, and a frantic

pointing. The man looked, and saw the boats surging down upon him. He paused a moment, as if to swim back. A yell from the judges' boat stopped him. "Here's a line!" It whizzed over his head, but jerked and fell short. He looked over his shoulder. The boats were within fifty yards, and had not seen him. He plunged frantically toward the judges' boat. The child was conscious now, and screaming with terror. Could they warn the boats? A yell went up, but no change in their course. Whizz! The line again swung out, this time in reach of the man. He grasped it. The men on the boat pulled. Bang! The first boat swept across the line, still too intent on her rival to notice the cause of the excitement. But the man and the child were safe.

Connectives certainly are not wanted here; the verbs are the nervous, vigorous words which give life to such a passage, and only such words as cannot be spared should go with them. But here again we must enter a caution. The dropping of connectives is often resorted to indiscriminately as a method of giving "snap" to a story. It is then used with no distinction between essentially fast and essentially slow action, becomes merely a mannerism, and loses all the power it may have, when legitimately used, to give vigor to an exciting episode of a story.

### III. THE PARAGRAPH IN EXPOSITION

**55. Unity: Controlled by Outline.**—We are writing, let us say, on "The Life and Customs of the American Indians." We have dealt with the tribal organization of the Indians, and shown in what kind of houses the people live, and how they dress. Now, with a view

to explaining the state of their civilization as shown in their daily life, we go on as follows:

These Indians are famous for their manufacture of musical instruments. They use these principally during their dances. In these dances the warriors often drop from fatigue. They wear their war-paint then, and the elaborate bead ornaments which their squaws have made for them. All the drudgery of the camp is done by these squaws, and they are looked down on by the braves as inferior beings.

But as we stop to look it over, we see that there is no controlling purpose in the paragraph. Each sentence has something to do with Indian life, to be sure, but the several statements, when put together, do not make a single, clear impression in the mind of the reader. The moment he becomes interested in the industries of the Indians, and expects to hear more particularly what musical instruments are made, and how, he is switched off on a tangent by the mention of Indian dancers. Even there he is not allowed to rest: the sentences wander aimlessly on, led by the accidental suggestion of a word or a phrase, instead of being firmly controlled, and made to serve the purpose of a clear, systematic plan.

The difficulty lies in our not having provided ourselves with a sufficiently definite outline. But it is not too late to go back and make good the deficiency now; the very mistakes we have made will help us. The mention of musical instruments suggests the heading *Industries of manufacture*, and recalls the fact that there are other important articles—baskets,



blankets, and the like—to be included under that heading. And with dances might be mentioned other *Special customs*—marriage and burial customs, for example—that express the state of civilization to which the Indians have attained. The portion of our outline with which at present we are concerned, then, becomes:

- Industries of manufacture.
  - Implements of war.
  - Household implements.
    - Baskets.
    - Earthenware.
  - Blankets.
  - Musical instruments.
  - Bead ornaments, etc.
- Special customs.
  - Marriage customs.
  - Burial customs.
  - Dances.
    - War-dances.
    - Other dances.

In writing from this outline we should of course separate the two main divisions by means of the paragraph. But beyond that we must use our judgment: much depends on the importance we attach to the several subheads. If *Implements of war* be important enough for a separate paragraph, it would be natural to include *Baskets* and *Earthenware* in the next. At the same time, no artificial rule should prevent us, if we consider *Baskets* alone a very important subject, from giving it a paragraph to itself. Nor, for that matter, should we feel obliged to give separate para-

graphs to *Musical instruments* and *Bead ornaments* if the importance of the subject-matter does not seem to warrant it. We should be consistent in our practice so far as we can without disregarding common sense. An outline should be used to assist us in paragraphing; it should never dictate to us.

**56. Coherence.**—So much for the subject-matter of our paragraphs. Now let us see how best we can make that subject-matter “stick together.” First, as in the narrative paragraph, we must see that the details are put in proper order; then we must see that they are properly connected.

1. *Through Sentence Order.*—In constructing a paragraph in exposition, logical considerations should always be our guide, unless we have some special reason for desiring emphasis at the expense of other virtues. The particular methods from which we can choose are too many to enumerate. How the method may be adapted to the subject has already been illustrated in that part of the chapter on Exposition that deals with short, unparagraphed explanations. Perhaps no more need here be said, except to repeat that there should be a logical order in the grouping of sentences, and that this order should be the one that commends itself as the most natural and clear one in each individual case.

2. *Through Connectives.*—But we must go farther, and supply the connectives that will give easy flow to our paragraph, from sentence to sentence. Sometimes it is an inverted clause or phrase that makes it

possible for an important word of one sentence to be echoed in the next, linking thought to thought. Or some conjunction or pronoun is inserted to show how its clause is related to the others that stand around it.

Again let us use an example to make this clear. On a later page, section 57, 2, is a transition paragraph, linking two important divisions of an imaginary essay. Examining this paragraph for a moment, we see that the first sentences, very naturally, refer to the paragraphs that are supposed to have come immediately before, and the last sentences prepare the way for the paragraph that is to follow. But a closer scrutiny will reveal that the sentences are carefully linked together. First, we see that the "thus" of the first sentence refers back to the imaginary paragraphs preceding. The "indeed" of the next sentence indicates that a statement to the same effect, but of greater force, is to follow. Then comes the "yet," introducing the contrasted aspect of the subject that is now to be taken up, the "essentially savage" being set over against the "patient and skilful" that has preceded. In the next sentence, "therefore" indicates that a conclusion is to be drawn from the foregoing matter. Finally, "those customs" of the last sentence has been prepared for by the previous mention of Indian customs that have an important bearing on the subject. Often the thought of a passage moves on from sentence to sentence without the need of external links, and the links, when they are used, are often slight in themselves and unobtrusive to the

reader. The important thing is that the reader should feel that the passage is coherent. If he does not, he is put to the annoyance of puzzling over the purport of the passage, and that is always at the expense of the pleasure and the sympathy of his reading.

**57. Correlation between Paragraphs.**—Important as coherence within the paragraph is, coherence, or a clearly established correlation, between paragraphs is quite as important. Each paragraph, as each sentence, has a subject of its own, and as the reader passes from subject to subject he should be aware of the significance of each change. The way in which a paragraph is linked to the preceding one depends wholly upon the relation in which the two stand to each other.

1. *By Words and Sentences.*—In certain cases a paragraph may be a single step in a continuous series, —a single process, for example, in the manufacture of Indian blankets. Some simple connective like "Then," "After this," "Next," or "Finally" may under the circumstances be used, much as in connecting sentences, and the reader will follow the slight advance in the thought without conscious effort. But in many cases the change from subject to subject is not so easily indicated. An entire sentence may be necessary to span the gap of thought. After speaking of marriage customs among the Indians we could not begin abruptly an account of burial customs among the same nation. But if we introduce the new matter with some such sentence as this: "Not less primitive than the marriage customs are the ceremonies

that attend the burial of an Indian brave"—the change of subject is properly announced.

2. *By Transition Paragraphs.*—At certain stages in our composition the need will arise, not merely of connecting one paragraph with its forerunner, but of showing the relation that exists between a whole group of paragraphs and some preceding group. As this relation cannot always be explained in a single phrase or sentence, it may give rise to what we will call the "transition paragraph." The office of this paragraph will become clearer if we glance for a moment at the outline we have used a few pages back. The real substance of our outlined essay, we see plainly enough, is contained in the minor subdivisions; expand them, and there is apparently no matter left to be included under the larger headings. Are these latter to be represented in our essay? Yes, precisely by these transitions of which we are speaking, often by separate transition paragraphs. As we look over the outline, the larger headings make clear the underlying plan of the essay; they show us what kind of material we may expect to find with each new step in its progress. But in the finished essay we have no such convenient finger-boards to catch the eye and direct the mind: we have to supply their place in the running text itself. This the transition paragraph enables us to do. More than that, it enables us, if need be, to show why a new phase of the subject is about to be taken up.

The outline before us will furnish an example.

The paragraphs on *Industries* have shown, let us say, how far the Indians have advanced in the material evidences of civilization. But we wish to go on to show that, in spite of these evidences, the people are yet undeveloped mentally, retaining, as they do, savage instincts and customs. We cannot begin at once: "When an Indian wishes to marry, etc., etc." The reader is still thinking of how wampum is made, ready to ponder, perhaps, the skill and the patience of Indian manufacture, and his mind has to be brought to this new phase of the subject before it can adjust itself to the taking in of another set of impressions. This may be done in a paragraph like the following:

How patient and skilful the Indians are can thus be seen when we consider the degree of perfection to which they have attained in their production of manufactured articles. Indeed, we almost wonder whether we can call such a people "uncivilized." Yet when we remember certain of the customs to which they still cling, we see how essentially savage the nature of the people still is. It will be interesting, therefore, to consider some of these customs, since they reflect the undeveloped mental state of the Indian people as a whole. Best, perhaps, for our purpose will be those customs connected with certain special occasions.

When an Indian wishes to marry, etc., etc.

In all of these various relations we must, of course, use our judgment whether we shall employ merely a word, or a whole sentence, or a group of sentences. The only requirements are that we must prepare the reader for the change, and that we must do it without too obvious effort. No comment is needed to show

how undesirable is such a transition as the following: "We have now finished the account of the marriage customs among the Indians. We will now go on to explain some of the burial customs." For, after all, the mastery of transition is a matter, not of theory, but of practice, and careful practice at that. In fact, connectives, easy though it be to use them with grammatical correctness, are subtle and difficult to use effectively, and perfect control over them is one of the last powers that a writer acquires.

In acquiring this mastery, of course, constant alertness as we write is the absolute requisite. But beyond that it is very useful to train our senses to an appreciation of easy, flexible style; and the way to do that is to read—not hastily and for the sense alone, but slowly, as one would read aloud. In that way the feeling for good prose gets somehow in the brain, and when we come to write, ourselves, the training unconsciously makes itself felt. And that is the object of all our effort,—not alone to write well, but to write well easily, from the habit of it.

## CHAPTER VI

### SENTENCES

#### I. NATURE AND REQUIREMENTS

THE ordinary unit of discourse, by which we make ourselves intelligible to those around us, is the sentence. It is in sentences that we think; it is by binding together the single ideas which form the material of our thought that we make these ideas significant. In the expression of our thought, therefore, our ability to bind words together so that they will reflect the mental process clearly and effectively is to a large degree the measure of our success in communicating with our fellows.

To make words thus transmit our thoughts, unerringly, just as we think them, is not an easy matter. We often fail when we think we are succeeding. "Harry grabbed his brother's hat, and then he ran to his mother crying bitterly." The writer of this has only the one thought, that it was the brother who ran, and he fails to see that readers are almost sure to think it was Harry, until they come, to their surprise, upon the word "crying," where they expected something like "for protection." Grammatical



correctness, then, is not enough in a sentence; nor will clearness of writing necessarily result from clearness of thinking. We must know what tricks language is likely to play with us, and must be on our guard against them. We should protect our readers, out of courtesy, from puzzling over an obscurely written passage; and we should have sufficient regard for our thoughts not to detract from the force of what we have to say by illiterate mistakes or feebleness of expression.

In this chapter we shall consider the more important errors that we are likely to fall into in using English, and the principles that should guide us in the construction of good sentences. First, however, it will be profitable to consider what a sentence is. Every sentence, generally speaking, should stand two tests: 1. Is it the complete expression of a thought? 2. Are its parts logically connected?

**61. Completeness.**—Completeness implies a Subject, about which something is said, and a Predicate, which says it. Thus, "went walking" presents a clear idea, but is incomplete without its subject; and "George, swinging a cane in his hand" similarly requires a predicate before it becomes a complete, intelligible sentence. Of course there are cases where the tone of the voice or the punctuation makes the meaning so clear that it is not necessary to express every word. Questions ("What?"), exclamations ("Land!"), and commands ("Hasten!"), in which we easily supply the missing words, are to all intents and purposes com-

plete sentences. It is when we have a phrase or dependent clause separated by a period from what it depends upon that the law of completeness is really violated:

They stood dejectedly on the shore. There being no sign of a ship anywhere on the wide horizon.

He blushed, stammered a little, and then bolted out of the room. Which was a very natural though a very foolish thing to do.

In each of these cases, what stands as the second sentence is really not a sentence at all, but only a clause which ought to be written as a part of the first sentence.

**62. Clear Connection of Parts.**—The second test of a sentence, that the relation between its parts shall be immediately clear, condemns sentences like the following:

My chum raised his rifle nervously, he had never seen a wildcat before.

This looks more like two sentences than one, since there are two disconnected subjects, each with its predicate. Yet there may be a close connection in thought, and if such be clearly brought out, the two will make one sentence. By inserting the conjunction "for," a relation of cause and effect will appear, and the sentence will read smoothly. Or we can separate the two parts by a semicolon or a dash, which, providing for a greater pause than the comma, will indicate pretty clearly the same relation. The sentence will then become a logical unit with two grammatical

clauses. This subject will be discussed more fully under Unity (68).

## II. SYNTAX

Syntax, that is to say, the correct construction of sentences, belongs to the province of grammar and does not strictly concern us. There are some cases, however, in which the rules of grammar are very frequently violated, and others in which they are of doubtful and various application. It will be proper to review the more important of these here, and to point out how to deal with them.

**63. Agreement.**—The rules concerning the agreement of verb with subject are simple enough. But there are cases in which the grammatical number is obscured by the meaning, and the writer is lured into error.

1. *Collective Nouns* are to be considered singular if they denote a body which is conceived of as a single unit.

The family was fond of going off on all-day picnics.

The Republican Club gives a reception in honor of the President to-day.

But if the body is conceived of as consisting of its different members, the noun is taken to be plural.

The family were never able to agree as to where they should go.

2. *Distributive Pronouns.*—The distributive pronouns *each, every, either, neither*, require singular verbs.

Each of the children has sandy hair, though neither of the parents has any sign of the color.

3. *Indefinite Pronouns*.—The indefinite pronouns *one, any one, anybody, everybody, nobody, a person*, etc., are always singular, and when they are used as antecedents the pronouns referring to them should be singular also. In this latter case the masculine singular of the personal pronoun must often be used as signifying indefinite gender.

Everybody knows that he must die.

Nobody went away without having his arms filled with presents.

If any one doesn't like it, the only thing for him to do is to leave.

*None* = (no one) is really singular, but usage has established it as plural also.

There may be objections, but none has yet been pointed out.

None are so blind as those who will not see.

4. *Phrases* must, like collective nouns, be construed logically. If a plural subject is conceived of as essentially singular, the singular verb may be used.

Thirty minutes is not a long time to wait.

Laughing and chatting takes up a good deal of her time.

But when there is room for doubt it is safer to consider the subject plural.

The rest and change of camp life always do a man good.

Dissipation, and its consequent debility, unfit a man for work.

5. *Complex Subjects*.—The grammatical number is not as a rule affected by additions and comparisons connected with the main subject by such words as *with, including, like, as well as, no less than*, etc.

Walking, as well as wheeling and rowing, affords the guests ample exercise.

The captain, with the third mate and the boatswain, was next seen to enter the boat.

In the latter example, however, one who chose to use *were* might very well defend his usage. The only word in the nominative case is singular, but the logical subject is a group of individuals.

6. *Words Intervening*.—When words intervene between a subject and its verb, or a compound subject is long and complicated, one must not forget what the subject really is.

The long procession of veterans, walking with feeble steps, and carrying their tattered old battle-flags, was touching in the extreme.

A nameless fear, and the knowledge that the man before her will hesitate at nothing, completely overcome her.

7. *Subject and Predicate of Different Numbers*.—When the subject and predicate are of different numbers the verb should in general agree with the subject. There can be no fixed rule, however, and it is often better to recast the sentence.

Money and position are a poor compensation for the loss of self-respect.

The most prominent feature of the landscape was the pine trees.

8. *Change of Number.*—The change from a general or collective singular to a plural must be made by repeating the noun, since pronouns should agree strictly with their antecedents.

The horse is an intelligent animal. Yet when panic-stricken they will stampede with wild fury.      The horse is an intelligent animal. Yet when panic-stricken a bunch of horses will stampede with wild fury.

64. *Government.*—Nouns in English have no case forms that are likely to give trouble. But there is often difficulty in dealing with pronouns, which distinguish between the forms of the nominative and objective cases. Sometimes an instinctive feeling for the sense obscures the real case of a pronoun; at other times it is the position of the word that causes the difficulty.

1. *The Subject of a Finite Verb* is put in the nominative case, even when the verb is in indirect discourse and "that," introducing the subordinate clause, is omitted. The test is, Can the sentence be recast so that "that" may be supplied?

*Who* did you say went? I said that *he* went.

I designated the man *who* I knew was the hardest, for I thought that *he* alone could effect the rescue.

2. *The Subject of an Infinitive Verb* is put in the objective case. When the construction is obscure it can be tested by recasting the sentence.

*Whom* did you tell to go? I told *him* to go.

I designated the man *whom* I considered to be hardest, for I judged *him* alone [to be] fitted for the task.

3. *Words in a Series* must each have the case form proper to the first word; the conjunctions *and*, *or*, *nor*, etc., cannot affect the form.

Between you and me, he is a sneak.

Do not tell it to anybody but Hal, Fred, and me.

No one but he knows of it.

The only persons who cared were my brother and I.

4. *Word Introducing a Clause*.—The case of a word introducing its clause is easy to mistake. Test by recasting the sentence.

*Whom* do you care most for? I care most for *him*.

*Whom* we know best we are likely to honor least, it is said; but I honor *him* best whom I know best.

65. *Tense Relations*.—A few cases of difficulty in the use of tenses may be noted.

1. *Present: General Truth*.—For a general truth the present is the proper tense, even though it is dependent on a past tense.

Frank never afterward forgot that fire *is* a dangerous thing to play with.

But perhaps the most frequent errors are made in trying to follow this rule too closely. It is better to write, "Columbus believed that the world was round," than, "Columbus believed that the world *is* round." So it is in all cases in which we wish to keep the point of view of the subject, especially after verbs of saying, thinking, etc., and whenever there is doubt about the truth's being accepted as a general one:

He said doctors were fools.

He maintained that the rich were the enemies of the poor.

2. *Historical Present*.—The historical present, as it is called, is the present tense used instead of the past or future for the sake of vividness.

For the third time the ball is sent fairly over the plate. For the third time the captain strikes wildly—and misses—while a shout goes up from the men on the bleachers.

But this device is an artificial one and should be used very sparingly. It is generally best to avoid it altogether. Especially is it necessary to avoid mixing indiscriminately the historical present with past tenses. To make the transition naturally even once will tax the skill of a practiced writer.

3. *Pluperfect*.—A past action anterior to the main past action is expressed by the past perfect, or pluperfect, tense—that is, with the auxiliary *had*.

My cousin sent for me last Sunday to come and read to him. He <i>broke</i> his arm the day before and was confined to his bed.	My cousin sent for me last Sunday to come and read to him. He <i>had broken</i> his arm the day before and was confined to his bed.
--	---

The second form shows the time relation more accurately and keeps attention centered on the single day, Sunday.

4. *Future*.—Familiar though the rules are for the use of *shall* and *will*, they are constantly violated. Yet the distinction to be made by these two auxiliaries is too valuable to lose. In the second and third persons we seldom have occasion to express anything but simple futurity, which is done by the use of *will*. But the case is different in the first person, and there the confusion most often arises.



In the first person, simple futurity, or intention, is expressed by *shall*, whereas an exercise of the will power,—determination, for instance, or consent,—is expressed by *will*.

(FUTURITY.)	(DETERMINATION.)
I shall go to the city to-morrow.	I will fight till I win.

I shall never want friends.	I will never cross your path again.
-----------------------------	-------------------------------------

These forms, proper to the first person, are also used in the second person in asking a question. In other words, in asking a question in the second person, one uses the auxiliary expected in the answer.

(FUTURITY.)	(WILLINGNESS.)
How old shall you be next summer?	Will you ride with me to the country to-morrow?
I shall be seventeen.	Yes, I will. I shall be glad of the opportunity.

The past *should* and *would* correspond in usage precisely to *shall* and *will*.

I told you I should have a bicycle before you.	I told you I would have a bicycle in spite of you.
Should you think it proper?	Would you undertake such a risk?

**66. Infinitives and Participles.**—The infinitive has two forms,—the common form with *to*, and the form with the termination *-ing*, sometimes called the gerund. The infinitive is in effect a verbal noun.

To err is human; to forgive, divine.

I enjoy swimming especially, though sailing also has its pleasures.

The present participle ends in *-ing* and is a verbal adjective.

It is a tale of an erring son and a forgiving mother.

Swimming round the rocky point, I found a little stretch of beach.

1. *Split Infinitive*.—It is generally better not to allow adverbs or adverbial phrases to stand between the sign of the infinitive, "to," and the verb.

Paul expected to thoroughly investigate the matter, while John determined to absolutely prevent him from doing so.

Paul expected thoroughly to investigate the matter, while John determined to prevent him absolutely from doing so.

In his election the people wished to publicly and with all due honor reward him for his high services to the state.

In his election the people wished to reward him publicly and with all due honor for his high services to the state.

2. *Infinitive in -ing*.—The infinitive in *-ing* should not be confounded with the participle of the same form. Being a verbal noun, it may be limited by a noun or pronoun in the possessive case.

What should you think of our [not *us*] going for a moonlight sail?

He does not approve of his newspaper's publishing a Sunday supplement.

The distinction will be made clear by comparing these sentences with others in which the same words are used as participles:

Father caught <sup>us</sup> going for a moonlight sail.

You may expect to find just such sensational stories in a newspaper publishing a Sunday supplement.

When this infinitive in *-ing* is preceded by the article "the" and followed by an object, the preposition "of" should be inserted before the object, to prevent the infinitive from being construed as a participle.

The destroying insect pests	The destroying of insect pests
is another problem.	is another problem.

He laid great stress upon	He laid great stress upon
the following orders.	the following of orders.

3. *Participle with Nominative Absolute*.—A participle modifying a substantive without expressed relation to the rest of the sentence is a construction to be used sparingly in English. Translations from Latin, in which language the usage is good idiom ("ablative absolute"), often suffer from this fault. It can easily be avoided by recasting the sentence.

Father showing signs of	On father's showing signs
disapproval, I desisted.	of disapproval, I desisted.

The cavalry having been	When the cavalry had been
summoned, Cæsar having	summoned and Cæsar had
spoken to the men, the battle	spoken to the men, the battle
was begun.	was begun.

There are cases, however, in which the construction is not felt to be awkward. In pithy or rapid statement it may sometimes be very effective.

Health lost, all is lost.

The fuse beginning to sputter, we hastily decamped.

4. *Unattached Participle*.—The participle should never be left wholly detached, that is, with the sub-

stantive which it modifies unexpressed, even though the meaning be quite clear. Recast the sentence.

Having found the trail      The trail having been  
once more, all fears were      found once more, all fears  
allayed.      were allayed.

Having found the trail  
once more, we dismissed our  
fears.

Standing on this ledge of      From my position on this  
rock, the lake was plainly      ledge of rock, the lake was  
visible.      plainly visible.

By standing on this ledge  
of rock, I could see the lake  
plainly.

**67. Mixed Constructions.**—In using parallel phrases of similar construction we can often abbreviate one or more of them. But when the phrases are dissimilar we cannot so abbreviate without involving ourselves in an error of grammar.

If he learns that I am      If he learns that I am  
taking the paper, he will also.      taking the paper, he will  
take it also.

I never knew it to happen,      I never knew it to happen,  
but my brother has.      but my brother has known it.

I have never known it to  
happen, but my brother has

In comparisons, a similar error is frequently made.

I can walk as far, but no      I can walk as far as, but  
farther than Jamie can.      no farther than, Jamie can.

I can walk as far as Jamie  
can, but no farther.

Comparisons are the source also of confusion of a different kind.

Alfred was more beloved  
than any king of England.

Alfred was more beloved  
than any other king of Eng-  
land.

It was a colder winter than  
was ever known.

It was the coldest winter  
ever known.

Shakespeare was the great-  
est of all other Elizabethan  
dramatists.

Shakespeare was the great-  
est of all Elizabethan drama-  
tists.

He is one of the keenest  
lawyers that is to be found  
in the city.

He is one of the keenest  
lawyers that are to be found  
in the city.

### III. EFFECTIVENESS

The rules for sentence structure which have been given under the head of syntax deal mainly with questions of right and wrong usage. "Who did you ask to go?" is a case of bad grammar; it is clear enough, perhaps, but it is discreditable to the one that says or writes it. But there is more than accuracy of grammar that concerns us as users of the English language: we have thoughts to communicate, and we want to make them always and absolutely clear; we have feelings, strong and vivid to us, whose force we should like others to share. We must go on, then, to distinguish between the better and the worse way of saying a thing. A sentence may parse, yet be hopelessly obscure. It may be clear, and yet lack force. There is therefore need of asking ourselves how we can make our sentences more effective, re-

membering always, however, that though we can state and illustrate principles which will serve as useful guides to good writing, the formulation of the rules is not the attainment of the goal. The principles are simple; it is in their application that the difficulty lies, and their mastery comes from their use in every-day composition work, rather than from studying a theoretical treatise.

**68. Unity.**—As in the paragraph, so in the sentence, we should put together only such things as are clearly related in thought. In a complex sentence there is generally one central thought expressed in a clause. This clause is modified, but not in such a manner as to take the attention away from its central idea. Here are a few examples:

To my great relief, he gradually came to himself, opening his eyes and looking about him, in a dazed sort of way.

Almost every high school that has any pretensions to size supports a debating club, and, in case the students are loyal enough, a high-school paper.

Considering the dangerous nature of the work, and the tired condition in which we all found ourselves, our pleasure in the task, I hardly need say, was small indeed.

It is easy, in each of these cases, to find the central thought of the sentence, and separate it from the parts that merely modify it. Reducing each to its lowest terms, we have: "He came to himself," "Every high school supports a debating club and a paper," and "Our pleasure was small." Clearly, the rest of each sentence merely modifies or expands its central idea.

There is another class of sentences in which two or more thoughts are embodied, yet in such a way that their intimate relation to one another is clearly brought out, and the effect is of a single thought. This relationship may be cause and effect, contrast, series, details of a single picture, etc. It may be expressed by connectives, or merely implied by position; so long as it is *felt*, the sentence has unity. The final appeal is always to that underlying logical feeling called the "sentence sense," which, since it comes so often into play, cannot be cultivated too assiduously. A few examples will suffice:

You had better not go; it looks as if it would rain harder every minute.

Without, it is wet and gusty; here there is a warm fire and a hot supper ready.

He ran away to sea, but tired of the sailor's life and took to raising oranges in Southern California; then he became a commercial traveller and ranged the western states, quitting that life to become a reporter in St. Louis; later he joined the army, went to Cuba, came back and took up mining in Arizona; failed; got a position on the Union Pacific; and now expects to give up his roving life, and settle down in Ogden quietly.

Each of these sentences can be divided into two or more, but the thought is so closely joined that more would be lost than gained by separating the parts. When there is some clear reason for joining separable thoughts in one sentence, it may be done, as in these cases, with advantage. When, however, there is doubt, it is likely that the thoughts do not logically

go together, and it is safer to give each its separate sentence

1. *Incongruous Sentences.*—In the sentences that violate unity it will often be found that the writer has been tempted to put into one sentence statements which may have to do with the same subject, to be sure, yet which are of such wholly different natures that the effect of combining them is plainly incongruous. For example:

General Grant commanded the Union army, and he is said to have smoked many cigars a day.

Beowulf is the earliest long poem in the English language, but it does not look like the English we know, and some parts of it have been lost.

Sometimes all that is necessary is to rearrange the parts of the sentence, and it will be seen that the apparent lack of unity was only a lack of coherence. But often it will be found that a statement has been dragged in just because it happened to come up in the writer's mind. In such cases there is nothing to do but to exclude rigorously all irrelevant matter, and to express clearly the relationship of what is left. Our sentences, corrected, may read:

General Grant, who commanded the Union army, is said to have smoked many cigars a day.

The language of Beowulf, the earliest long poem in our tongue, does not look like the English we know.

2. *Rambling Sentences.*—Another common fault in writing is to let the sentence run on and on indefinitely,



adding loose clauses until the sentence has wandered far from its point of starting.

We set out early for the Fair, and when we got there we got good seats for the races, but one of the men fell from his horse and was dragged, and they couldn't find a doctor there, but had to send to the village for one, and the man was all right when he came.

Camping is great fun, but if you have to cook for yourself it is tiring, so you had better get a guide, though he is likely to ask too much.

Here it is necessary to divide the long, rambling passage into its logical steps, and express each in a sentence. Applying this remedy to the examples just given, we have the following result:

Starting early to the Fair, we arrived in time to get good seats for the races. During the second race a rider fell from his horse, and was dragged along the ground. Since there was no doctor at hand, some one was sent to the village in search of one. When the doctor arrived, however, the man was all right.

Though camping is great fun, if you have to cook for yourself it becomes tiring. It is a good plan, therefore, to get a guide, in spite of the fact that he is likely to ask too much.

3. *Divided Sentences.*—It is possible to go to the other extreme and to put into two sentences thoughts which more properly belong in one. The thoughts so separated may be expressed with grammatical completeness, yet may be so closely linked to each other that they should constitute one sentence. Let us take an example: "Roses may grow in the open air. But they attain greater perfection when raised in hot-

houses." Clearly it would be better to join these supplementary ideas in one sentence. The need of special emphasis, however, may justify us in pulling a compound sentence apart and presenting each part separately, as in the following: "Life had been, indeed, a bitter struggle for him. But now he had peace."

**69. Coherence.**—Important though unity be, more is demanded of a good sentence than that its parts be related in thought. There must be coherence, to show quickly and unmistakably just what that relation is. "Charley Winfield is my brother's chum and he fought with him yesterday and knocked two of his teeth out." It is possible to make a clear sentence of this, though at present it seems to lack even unity. The fact of the friendship and the fact of the fight are made equally important in the sentence, though they are not so in the thought; and it is not clear whose teeth were knocked out. Recast the sentence, and both of these difficulties are obviated. "My brother had a fight yesterday with Charley Winfield, his chum, and knocked two of his teeth out." Thus to save the reader time and trouble in getting at our meaning is the object of coherence in sentences; and that object is gained, it will be seen, by joining our statements together so that their relationship is properly brought out, and by avoiding confusion from a wrong order of parts.

1. *Conjunctions Distinguished.*—First we shall take up the cases in which coherence depends on a proper

use of joining-words, or conjunctions as they are called. It is necessary here to make a distinction in terms. Conjunctions which introduce clauses of equal grammatical value are called coordinating conjunctions. Such conjunctions are *and*, *but*, *or*, *nor*, *yet*, etc. The clauses which they join may be dependent or independent, it makes no difference which, so long as they are of the same value. Thus, for example:

Though it was dark, *and* though the wind blew fiercely, he pushed on resolutely. An hour passed, *but* he was still a mile away from home.

On the other hand the subordinating conjunctions, such as *although*, *if*, *since*, *because*, *that*, *lest*, join dependent to independent clauses, as may be seen by examining the function of *though* in the preceding example.

2. *False Coordination*.—From what has just been said it is obvious that with coordinating conjunctions only clauses or phrases of the same grammatical value should be used. Yet we are prone to disregard this fact, because, in trying to take short cuts to our thought, we find it very easy to forget the requirements of logical sentence structure. For example:

He showed me his hand, which was bruised badly, but with no real cuts.

Here *but* should connect *was bruised* with another verb, but a phrase takes the place of the expected clause, and there is no second verb to balance the

first. There are several ways in which we can write the sentence, in each of which the clauses or phrases joined by *but* are of equal value. Thus:

He showed me his hand, which was bruised badly, but showed no real cuts.

He showed me his hand, covered with bruises, but showing no real cuts.

He showed me his hand, with bad bruises on it, but no real cuts.

3. *Change of Construction.*—The preceding paragraph makes clear the grammatical necessity of making coordinate conjunctions join phrases or clauses of coordinate value. Our habit of thought, however, seems sometimes to go farther than this and to demand that we make our clauses not only grammatically equal, but parallel in construction as well. An example will show this most clearly.

On clear days the waves break gently on the beach, but in stormy weather a wild commotion is made by them.

This is correct and clear; yet it is distinctly awkward. The contrasting thoughts are introduced by two parallel phrases, "On clear days" and "in stormy weather." Therefore, when we get to the part which is to correspond with "the waves break gently," we expect a parallel construction, subject and verb, and it is disconcerting to have to adapt ourselves to a passive construction, with inverted order of words. Some further examples follow.

I noticed his tired look, and that he could hardly drag his feet after him.

I noticed that he looked tired and that he could hardly drag his feet after him.

When you wish to come about, shove the tiller to leeward, let go the lee jib-sheets, and those on the other side should be hauled in when she is filling on the other tack.

When you wish to come about, shove the tiller to leeward, let go the lee jib-sheets, and haul in those on the other side when she is filling on the other tack.

He is said to be of an old family, and that his income is large.

He is said to belong to an old family, and to have a large income.

4. *Conjunctions Misused*.—Care in the use of conjunctions, however, should concern itself not alone with the grammatical value of the connectives, but with their logical value as well. Clear and simple though the meaning of the conjunctions be, we are prone out of mere carelessness to use one where another plainly belongs. "And" between clauses implies that the second clause continues normally the thought of the first. "But" implies a contrast between the thoughts it joins. "Since" or "because" indicates a causal connection between two clauses. The slipshod use of some of these words is illustrated in the following cases:

He turned back expectantly, and when he arrived he found that all his friends had left.

He turned back expectantly, but when he arrived he found that all his friends had left.

First cut out according to the pattern, and as you do so be sure that you allow enough for seams.

First cut out according to the pattern, but as you do so be sure that you allow enough for seams.

I was thoroughly tired, and after idling away a few minutes I threw more wood on the fire and lay down. I was thoroughly tired; and so, after idling away a few minutes, I threw more wood on the fire and lay down.

The street was wide, but through the middle of it stretched a straight, shaded walk for pedestrians. The street was wide, and through the middle of it stretched a straight, shaded walk for pedestrians.

5. *Conjunctions between Sentences.*—Although “conjunctions are used to join words and sentences,” it is plain from the nature of subordinating conjunctions that they cannot join two independent sentences. That function is reserved for the coordinating conjunctions. All these latter may be so used, it being no uncommon thing to find good authors beginning sentences with *and*, *but*, etc. There are, however, a number of coordinating conjunctions, such as *moreover*, *accordingly*, *therefore*, *however*, *besides*, *nevertheless*, *so*, etc., which are commonly reserved for linking two sentences, rather than two parts of sentences, together. It is a useful thing to have these words at command, for they are valuable aids to smoothness of style. In using them, however, a writer should be guided by two principles: (1) They should be employed at the beginning of a sentence (though not necessarily as its first word) whenever the closer connectives would seem too informal; (2) They should not be used generally between the clauses of a sentence except in combination with one of the closer connectives—“and so,” “but nevertheless,” etc. In

the following examples the usage in the right-hand column is to be preferred to that in the left.

The road was so dangerously near to the edge of the precipice that anybody stepping off it would almost surely be dashed to pieces on the rocks below. And by this time it was quite dark, and a light mist was falling.

A few miles out Charley met with the first accident of the day—he punctured his rear tire. But the first house he came to was able to supply him with a pump, consequently we were not seriously delayed.

The road was so dangerously near to the edge of the precipice that anybody stepping off it would almost surely be dashed to pieces on the rocks below. By this time, moreover, it was quite dark, and a light mist was falling.

A few miles out Charley met with the first accident of the day—he punctured his rear tire. However, the first house we came to was able to supply him with a pump, and so we were not seriously delayed.

6. *Reference Words: Antecedent Implied.*—Reference words—words which carry the meaning of some antecedent word or phrase without actually repeating it—are, like conjunctions, convenient aids to variety and ease of expression; but they should not be used carelessly. A common error is to refer to an antecedent that is implied merely, not definitely expressed. Some typical instances follow.

Book knowledge is useful in itself, but everything is not to be learned from them.

Fresh from his college experiences, he looked back longingly to the pleasures he had had there.

Books give us useful knowledge, but from them we cannot learn everything.

Fresh from college, with all its experiences, he looked back longingly to the pleasures he had had there.

<p>Just then the policeman stumbled and fell, which gave us a chance to get safely away.</p>	<p>Just then the policeman stumbled and fell, and we availed ourselves of this ac- cident to get safely away.</p>
--	---

7. *Reference Words: Antecedent Obscured.*—Not only should the antecedent be definitely stated, but it should be so placed that the reader instantly and without doubt recognizes it as the word or phrase referred to. Confusion results from having the reference word too remote from its antecedent, from having two possible antecedents, or from having the grammatical antecedent not the most prominent subject of thought. Common sense will suggest a remedy wherever there is doubt. Examples:

<p>The mountain was now miles behind us. We clat- tered along steadily for a half hour, until we swung sharp to the left up-hill. When next we looked back, we couldn't see it.</p>	<p>The mountain was now miles behind us. We clat- tered along steadily for half an hour, until we swung sharp to the left, up-hill. When next we looked back, the mountain could not be seen.</p>
---	---

<p>Harry tossed his pipe on the table where my book was lying, and when I asked him for it, politely suggested that I get it myself.</p>	<p>Harry tossed his pipe on the table where my book was lying, and when I asked him for the book he politely sug- gested that I get it myself.</p>
--	--

<p>The author used to live with the old man in his little cabin.</p>	<p>The author used to share the old man's little cabin with him.</p>
--	--

<p>The effectiveness of the conclusion is a thing to be looked after, for if that be</p>	<p>The conclusion should be made effective if possible, for strength in that part</p>
--	---



strong the rest of the paper will be felt throughout the paper. will be felt throughout the paper. will be felt throughout the paper.

8. *Position of Modifiers.*—Modifying words, phrases, or clauses should be so placed that they attach themselves clearly to the words they modify. *Also*, *alone*, and *only* are words so often misplaced that they should be looked after with especial care.

He got up reluctantly and studied the dictionary with a long face.

The son was very different from his father, with his heavy, bloodshot eyes and sullen mouth.

One of the best features of our school life, little appreciated though it is, is the harmony existing between students and teachers.

Fred is a skilful draughtsman, and his sister is becoming much interested in drawing also.

I only guessed that the distant peak was Mount Warner.

He only asked to look in the room.

Participial modifiers also are often sources of weakness or obscurity, through

Creeping cautiously out of a thicket, I descried the two runaways.

He got up reluctantly and with a long face studied the dictionary.

The son, with his heavy, bloodshot eyes and sullen mouth, was very different from his father.

Little appreciated though it is, one of the best features of our school life is the harmony existing between students and teachers.

Fred is a skilful draughtsman and his sister also is becoming much interested in drawing.

I was the only one to guess that the distant peak was Mount Warner.

He asked only to look in the room.

being carelessly placed.

I descried the two runaways creeping cautiously out of a thicket.

He flung himself down in the lee of a rock, scarred by a thousand storms.

He flung himself down in the lee of a rock which was scarred by a thousand storms.

In the lee of a rock, scarred by a thousand storms, he flung himself down.

**70. Emphasis.**—By emphasis in the sentence we mean that quality of force which is gained either by using a proper number of words, or by putting the important words in the important places, or by combining both of these means. Unity and coherence make for clearness in the sentence: emphasis presupposes clearness, and carries the thought from writer to reader with a vivid sense of its value and force. The principles are simple: first, that unnecessary words weaken the effectiveness of the sentences in which they stand; second, that the commanding positions in a sentence, in which the important words may receive greatest emphasis, are at the beginning and at the end. Briefly to apply these principles will be the object of the following paragraphs.

1. *Circumlocution*, or “talking around” a subject, is the expression by roundabout, wordy phrasing, of ideas that can be put briefly, in a few direct words. It is a fault we fall into unconsciously, and results from carelessness, either in making improper use of the words we have, or in neglecting to search for the simple expression that will at once convey our meaning. Some examples follow.

They told many stories about him that were not pleasant to hear.      They told many unpleasant stories about him.

By that time General Lee had collected his army and prepared it for active service.      By that time General Lee had mobilized his army.

He was one of those men who are so constituted that they never like to give themselves trouble unnecessarily.      He was by nature a lazy man.

2. *Tautology*.—When an idea already expressed in one word is needlessly repeated in another, we call the offence tautology. It may sometimes be justifiable on the ground of extra emphasis, but as a rule it is a mark of inaccurate, slipshod writing. The gain in force of the simpler forms of the following sentences will readily be felt.

It was the most unexpected and unlooked-for event that he had ever witnessed.      It was the most unexpected event that he had ever witnessed.

The captain repeated his order again to his men.      The captain repeated his order to his men.

Charley was of necessity obliged to give up playing football.      Charlie was obliged to give up playing football.

The live-oaks are denser and give better shade, while the white oaks have fewer leaves and are not so shady.      The live-oaks are denser and give better shade than the white oaks.

3. *Transposed Order*.—There is a certain natural order in which the elements that make up a sentence tend to group themselves. In fact, the genius of the

language is such that if we were to disregard that natural order altogether, the result would be an unintelligible jumble of words. But some transposition of words in a sentence is allowable, and this freedom, if it be skilfully made use of, puts at our command a most useful means of securing emphasis in a sentence. The very fact of taking a word out of its natural position and putting it in another calls attention to the word transposed. And if the word belong in the middle of the sentence, and be transposed to the important position at the beginning or at the end, the emphasis so given is especially strong. The device should not be abused; else it becomes merely a cheap trick. Judiciously applied, it may be made a very effective aid in bringing out the full value and significance of a word or phrase. Here are a few typical examples:

He would win, and he did win.

Win he would, and win he did.

He had unknowingly killed his best friend.

Unknowingly he had killed his best friend.

His best friend he had unknowingly killed.

The old routine seemed very tiresome to me.

To me, the old routine seemed very tiresome.

Very tiresome the old routine seemed to me.

He loved books better than people.

Books he loved better than people.

Better than people he loved books.

4. *The Periodic Sentence*.—The periodic sentence, strictly defined, is that in which the meaning is incom-

plete or suspended until the end is reached. Now it often happens that a sentence, having its words in the normal order, is "loose,"—that is, not periodic. Words that are added after the sentence is grammatically complete often dangle very awkwardly and ineffectively at the end. For the sake of compactness and emphasis, therefore, it is often desirable to change either the order or the structure of a sentence so as to make a loose sentence periodic. Where to draw the line in the matter of periodic sentences must be left largely to our sense of fitness. Too much looseness of structure ends in weakness of effect: too much periodicity is felt to be unduly formal and elaborate. The following examples are grouped so as to throw together the sentences that are made periodic by means of the same device. First are those in which a change in the order of words is all that is necessary:

The rumors became every day wilder, as they flew from house to house.

A prize-fight is a brutal exhibition to the average spectator.

My nurse never left me a moment, except when she was called from the room to consult with the doctor.

The rumors, as they flew from house to house, became every day wilder.

To the average spectator a prize-fight is a brutal exhibition.

Except when she was called from the room to consult with the doctor, my nurse never left me a moment.

Next come those sentences that can be thrown into periodic form by the use of correlatives.

Old Tom could not sell his house, nor could he rent it.

Before the prunes are set out on the drying-trays they must be "dipped" and then they must be "graded."

He refused to visit his cousin himself, and he even forbade his family to visit him.

Old Tom could neither sell nor rent his house.

Before the prunes are set out on the drying-trays they must be both "dipped" and "graded."

Not only did he refuse to visit his cousin himself, but he even forbade his family to visit him.

Finally are to be considered those sentences that can be made periodic by a change of structure,—by the substitution of a subordinate for a main clause, the throwing of a main verb into the participial form, or the turning of a subordinate clause into a phrase. These are most useful devices to have at one's command. For one thing, they make possible compact sentences with sustained interest. More than that, they make it possible to rid the sentences of unnecessary main verbs which, calling attention to themselves, to that extent lessen the emphasis that properly belongs on the really important verbs. In the following examples of sentences made periodic it will be seen how applicable the principles are to the writing of narratives.

I consented finally to go, but I should have preferred to stay at home and read.

Mildred wore his fraternity pin one day, and then people were convinced that they were indeed engaged.

He stooped to pick up the

Though I should have preferred to stay at home and read, I consented finally to go.

From the day that Mildred wore his fraternity pin, people were convinced that they were indeed engaged.

Stooping to pick up the

handkerchief and saw, lying beside it, a new half-dollar.

The outlaw reached the other shore, and then shook his fist menacingly back at his pursuers and plunged into the thick underbrush.

He had a sensitive nature, and so our pranks must have seemed very cruel to him.

It was raining, but yet we pushed on to our little mountain shelter.

handkerchief, he saw, lying beside it, a new half-dollar.

When the outlaw had reached the other shore he shook his fist menacingly back at his pursuers before plunging into the thick underbrush.

On account of his sensitive nature our pranks must have seemed very cruel to him.

In spite of the rain we pushed on to our little mountain shelter.

## CHAPTER VII

### WORDS

#### I. THE ENGLISH VOCABULARY

JUST as in our reading we find that much of our pleasure in an author's work comes from his power over words, his ability to choose the strong word where it is needed, and the suggestive word where it is effective, so in our own writing there comes a time when we are not satisfied with the crude vocabulary that comes without effort. We feel that there is a right word for each place if we could only find it, and when we do find it we feel a distinct pleasure in our success. This sensitiveness to words is not hard to cultivate; we acquire it through alertness in noticing the words we daily hear and read, rather than by any laborious process; and, once acquired, it opens a new faculty for pleasure, one which can be exercised constantly, in our reading and writing alike.

**71. Constituents of the English Vocabulary.**—Without going into the history of our language, let us illustrate briefly the values of its different elements, and the importance to a writer of being sensitive to these values and having at his command the words that will best serve his purpose.



1. *Old English Words*.—In the first place, there are the Old English words, which have come down to us from the time when our ancestors were a primitive people and required of language only that it should express their simple ideas and emotions. Most of our little words are of this kind, the pronouns, the conjunctions, the prepositions, the auxiliary verbs, and the nouns, adjectives, and verbs that stand for the commoner objects and relationships of every-day life. Such are the names of the parts of the body, *hand, eye, tooth, heart, tongue*; names showing family relationship, *brother, wife, daughter*; words expressing simple emotions, *glad, earnest, love, hate, weep*; and such common words as *iron, ride, bite, world, holy, right, wise, ship, house, winter, weak, word*, etc. Instinctively we turn to these words when we have direct, strong feeling to express, and wish to speak, as it were, to the senses and the heart rather than to the mind. The Bible will furnish abundant examples. Bunyan's description of Christian's flight with Apollyon is an excellent example, in which are such phrases as "straddled quite over the whole breadth of the way," "here will I spill thy soul," "he saw it was time to bestir him," "Apollyon as fast made at him, throwing darts as thick as hail." Modern writers, when dealing with simple ideas and feelings, fall naturally into a similar style.

"A boy trained among men would never have dreamed of skinning a ten-foot tiger alone, but Mowgli knew better than any one else how an animal's skin is fitted on, and

how it can be taken off. But it was hard work, and Mowgli slashed and tore and grunted for an hour, while the wolves lolled out their tongues, or came forward and tugged as he ordered them."—KIPLING: *The Jungle Book*.

2. *French, Latin, and Greek Derivatives*.—Over this fundamental body of our language has grown the enormous vocabulary which swells our modern dictionaries. It grew up as life became more complex, and as men began to concern themselves more and more with books and the ideas of other people, and sought to make finer distinctions in their own ideas. The words were mostly derived, first from the French, and then more directly from the Latin and Greek languages. In general they are longer than the native English words, and often possess a central "stem" which is attended with some one or more of various familiar prefixes and suffixes. The sort of ideas which our Latin vocabulary is best adapted to express can easily be seen from the accompanying quotation from Huxley:

"Physical science is one and indivisible. Although, for practical purposes, it is convenient to mark it out into the primary regions of Physics, Chemistry, and Biology, and to subdivide these into subordinate provinces, yet the method of investigation and the ultimate object of the physical inquirer are everywhere the same. The object is the discovery of the rational order which pervades the universe; the method consists of observation and experiment for the determination of the facts of Nature."

3. *Miscellaneous Foreign Words, etc.*—Furthermore, our vocabulary is all the time being enriched in a

much less regular way, chiefly through contact with foreign peoples. The words obtained thus almost always bring with them novel associations. Here, for example, are a few words that will send one's thoughts shooting a very erratic course about the globe: *calico*, *hickory*, *nabob*, *kangaroo*, *yacht*, *hosanna*, *bazaar*, *morocco*, *cherub*, *caravan*, *brahmin*, *tomahawk*, *jez*. The presence of such words is readily felt in the following passage from Irving's *Tales of a Traveller*:

"There was not a sea-fight, nor marauding nor free-booting adventure that had happened within the last twenty years, but he seemed perfectly versed in it. He delighted to talk of the exploits of the buccaneers in the West Indies, and on the Spanish Main. How his eyes would glisten as he described the waylaying of treasure-ships, the desperate fights, yard-arm and yard-arm—broadside and broadside—the boarding and capturing of large Spanish galleons! . . . He was a kind of monster of the deep to them—he was a merman—he was a behemoth—he was a leviathan—in short they knew not what he was."

There is also a tendency of language to manufacture words out of whole cloth, for the sake of their sound,—words like *higgledy-piggledy*, *heller-skelter*, and *harum-scarum*; or else, when new words are needed, to give national currency to local coinages that express the ideas—like *Yankee*, *carpet-bagger*, *boycott*, *gerrymander* (used first as a title to a political cartoon), or *jingo* (caught from a popular song). Nor must we forget that language is constantly dropping old words as well as adding new ones, and that words like *sooth*, *wight*, *ween*, may be used at the present day only when we wish to secure an old-time flavor.

**72. How to Increase Our Vocabulary.**—The number of words which we know and the number which we use are by no means the same. That is to say, our reading vocabulary is much larger than our speaking and writing vocabulary. We never learn to use all the words that we know, and we fall into a bad habit of contenting ourselves with a single word to express three or four allied meanings. The first problem before us, then, is the more practical one, not of making new acquaintances in the vocabulary, but of converting our large bowing acquaintance of words into intimate friends and allies, who will come to us of their own accord, and volunteer their services when there is need of them.

**1. *The Writing Vocabulary.***—In order to acquire this mastery over our vocabulary, however, we have need of more than a lazily hospitable disposition toward words. We must cultivate alertness, not only in our own writing, to recognize where our vocabulary is weak, but in our reading, to perceive the precise value of each word our author uses. In writing stories, for example, we find that we are prone to repeat "he said" and "said he" with tiresome monotony. Does it not indicate that in our reading we have failed to notice how many appropriate expressions are used to convey that simple idea? We have been blindly reading "he said," when, had we looked carefully, we should have found a rich variety of words: *replied, rejoined, answered, responded, retorted, affirmed, asserted, maintained, declared, assured,*

*protested, demanded, pleaded, entreated, insisted, blurted, murmured, cried, ejaculated, exclaimed, whispered, roared, hissed, snarled, snapped, screamed,* and so on through a long list of words, each appropriate to the occasion on which it was used.

But we must go farther than this, and actually use the words before they will come readily at our call. This may be done in several ways.

We may write the words that we should like to have at our command, and keep them before us. That will at least accustom the eye to seeing and the pen to forming them. Ingenuity can be exercised in keeping our lists supplied. We can look for specific weaknesses in our vocabulary, and list words that will make good the deficiency, just as we have above supplied substitutes for "said." In like manner we can find adjectives of praise or of condemnation to take the place of a small number of sadly overworked expressions. We can set ourselves to using the more discriminating Latin words, if we find our vocabulary inadequate for expressing finer distinctions of thought. Or we can strengthen our native vocabulary if we are in danger of overdoing the use of bookish words. In making out such lists as are here suggested, the dictionary, or some work on synonyms, will be of service, not alone in finding the useful words, but in discriminating, sometimes, between their meanings.

If, however, we choose our words directly from the literature we are reading, we get often a more lively sense of their force from the associations of the pas-

sage than we could from the mere dictionary definitions. Nor need we in this way pick up only a miscellaneous assortment of words; it is quite possible to use the method systematically. We may select a passage that seems rich in useful words, note them carefully, and after a few days use them in writing on a subject that would give occasion for their use. A short passage from Bryce's *American Commonwealth* dealing with the interpretation of the Constitution yields such expressions as these: *vested, granted, burden of proof, confers, authority, statutes, executive, legislature, null and void, construed, determining, discretion*, etc. And in a paragraph from Poe's *Ligeia* we find *desolation, decaying, aimless, gloomy, dreary, domain, melancholy, memories, abandonment, remote, fantastic*, etc. These can be readily applied by choosing a subject which they will suit. Of course, in choosing a subject for the sake of using a new set of words, the "breaking-in" process becomes to some extent artificial, but the result will justify it. After words have been used twice they may be crossed off our list. Some of them may not stick in the memory; but others will—we may be sure of it—and these are likely to be the most useful.

2. *The Reading Vocabulary*.—Increasing our reading vocabulary by looking up words in the dictionary by no means implies necessary advantage to our writing vocabulary. But it is useful in itself, and the words so gained are the more likely to find their way into the other category. Sometimes, moreover,

they are of immediate importance in our writing. The proper use, therefore, of the dictionary requires consideration.

The dictionary habit—running to look up each new word when first we meet with it—is of doubtful value. Most of the words we know best we never thought of looking in the dictionary for. And so with new ones: we must be watchful of them, and their context will often show us not only their definition, but, what is much more, their value and full significance. But we must always be ready to look up a word when the meaning does not become apparent, and also to confirm our judgment in doubtful cases. The heightened curiosity with which we come to the dictionary will then help us to retain what we find.

While this may be the best way of increasing our stock of general words, a more systematic use of the dictionary is useful in acquiring familiarity with technical terms. We have but to make a beginning; the cross-references will direct us to a wealth of terms connected with our subject. If, for example, we are interested in church terms, as we meet them in histories and novels, we may look up *bishop*; in reading about that we are likely to find such words as *diocese*, *see*, etc.; and so these will lead us on till we have collected no little information, of things as well as of words. Architectural terms, nautical terms, political terms, scientific terms, and so on in endless variety, may thus be collected by means of cross-references,

or, sometimes, with the help of the illustrations grouped in the back of the dictionary. Such words as these are the easiest to retain by a pure exercise of memory. But if they are brought to bear in writing when they are fresh in the mind, of course so much the better. Both the reading and the writing vocabularies are then enriched at the same time.

**73. Doubtful and Disputed Usage.**—If each word in the language were used by the great mass of English-speaking people, and used in the same sense, acquiring a large vocabulary and acquiring a good vocabulary would be the same thing. But some words, used by numbers of people, are declared by others not to be good English words at all, and certain meanings attached to other words are censured in the same way. How can we judge of these disputed matters? What words shall we accept freely, and what refuse to use?

There is no absolute authority. No one man, or small body of men, speaking directly or through the pages of a dictionary, can decide whether a word is right or wrong. Even if they could, the facts might change in a few months or years, for words, as we saw, are constantly being added to and dropped from our vocabulary. In these circumstances there is a plain course open: to make the usage of the best living authors our standard, rather than the more careless speech we hear in the streets and read in the newspapers. Language never stands still, nor should we wish it to do so; but the influences causing change are



strong enough. There is more need of preserving the good in our language, by conservatively following our best examples, than of adding words of doubtful value.

Following this plan, we may, in the first place, distinguish broadly between words which are considered disreputable by all careful speakers and writers (vulgarisms), and words the use of which is confined to a limited number of people (dialect words). The first class may be further subdivided into slang coinages and clipped words, and the second class into local words and class words.

Vulgarisms	{ Slang
	{ Clipped words
Dialect words	{ Local words
	{ Class words

1. *Slang*.—By slang we mean words needlessly borrowed or coined for familiar objects and ideas, and circulated in flippancy conversation. Examples are *rubber* for “gaze,” *swell* for “fashionable,” *lid* for “hat,” *dukes* for “fists,” *pins* for “legs,” *dough* for “money,” *chicken-feed* for “small change,” *long green* for “bank-notes,” *plunks*, *bones*, *cases*, *daddies*, *bucks*, or *cart-wheels* for “silver dollars.” Phrases, also, when similarly employed, may come under the same head, such as *on his uppers*, *turns up his toes*, *down on his luck*, *rats in his garret*. All such words and phrases are wanton abuses of language and cannot be held reputable.

2. *Clipped Words*.—Very similar and equally de-

serving condemnation are the abbreviations in speech of standard words, when the abbreviations can serve no reasonable end. *Cit*, *pants*, *gent*, *Doc*, and *Prof* are examples of this kind of vulgarity. But this condemnation of clipped words must not be held to include the technical or local use of a convenient abbreviation like the printer's "caps" or "quote-marks," or an affectionate one like the Oxford student's "quad."

3. *Local Words*.—Against one class of local words we scarcely require any caution,—those words, namely, that are used only in a circumscribed community. In hearing or reading Scotch dialect we soon learn to translate *speir* and *greet* into "ask" and "weep"; and there is no danger that in our own usage we shall mistake these for words of universal currency. But the case is very different with certain words which, though well known, are sometimes locally used in an unusual sense. When a friend tells us that he feels "right smart, thank you," he is using two good English words in a limited, or dialect, sense. And so it is when, instead of "expecting," one man "cal'lates," another "reckons," and a third "allows" that it will rain before night. The moment a word thus misapplied strays beyond the bounds of its currency, it causes surprise or gives offence, and must therefore be kept out of all writing except actual dialect.

4. *Class Words*.—Sometimes it is found that a certain set of words is limited not to a locality, but to a certain set of people,—those who have the same profes-

sion, perhaps, or share some common interest. In American colleges, for example, we find such words as *flunk*, *grind*, *dig*, *pluck*, *snap*, etc., used freely, though they might be unintelligible to the uninitiated. And one who had but little acquaintance with horse-racing might be puzzled to read such words as *tip*, *pointer*, *field*, *placed*, *plunger*, *book-maker*. In the same way, artists have their special words, brokers theirs, printers theirs, and so on through the whole of society. Many of the words rise to the dignity of necessary technical terms; some, as in the case of a disreputable profession, may sink below the level of slang. Most class words, however, have legitimate uses, and our only concern is to be watchful and reserve them for the proper audience.

5. *Right Use of Doubtful Words*.—Sometimes circumstances justify the admission of doubtful words into our writing. So long as we admit them consciously, and for a sufficient reason, we need not apologize. It is therefore of the highest importance, not only that we be able to distinguish "doubtful" words from those in good standing, but that we be able to discriminate nicely among the doubtful words themselves. If we are writing a story of Southern life, it certainly adds to naturalness if the old mammy "totes" her child rather than "carries" it. And so it would be in a college story, a nautical tale, or almost any sort of narrative in which the characters are made to speak: "doubtful" expressions become, if judiciously used, of undoubted value. What, then, constitutes

"judicious" use? The cautions may be summed up briefly:

First, have a watchful eye for doubtful words, to be sure that they do not slip into dignified writing by mistake.

Second, be sure that they are appropriate to the character that is supposed to speak them.

Third, do not overdo the use of them. Suggestion is often better than unrestrained realism.

Fourth, if you desire to use a doubtful expression, and yet to show that it is done consciously (that you are borrowing a friend's phrase, for example), use quotation marks, and you will not be misunderstood. But if the word is the natural, unconscious expression of the one using it, quotation marks should not be employed.

## II. WORDS IN NARRATION AND DESCRIPTION

Thus far we have considered words in a general way; we shall now consider them as they may be employed for definite ends in the several kinds of composition. In narration and description, the appeal is to the imagination, and we therefore desire vividness and suggestiveness. In exposition and argumentation, on the other hand, the appeal is to the understanding, and we particularly desire clearness and accuracy. We shall first consider words and phrases in their value for the former purpose.

**74. Simple Words.**—In considering our native English words, we have seen that they are the words which have come down to us from a time when the race had comparatively few and simple ideas to express. Now, in narrative and descriptive writing, we have pretty much the same conditions—the objects and ideas dealt with are mostly of a simple and familiar kind. It follows that our language should tend toward simplicity. The plain words will be found both more appropriate and more effective; they call up pictures quickly and vividly, and they do not perplex the mind with subtle distinctions.

For this kind of composition, then, we say that as a general rule the simpler word is the better,—*try* better than *endeavor*, *piece* than *fragment*, *air* than *atmosphere*. When we read in a history, intended to be popular, that Marie Antoinette's mother "discharged her maternal obligations with exemplary fidelity," we are moved to smile at this pompous way of telling us that she treated her children as a mother should. True, there are times when the larger word is the better. We may wish to soften an unpleasant word and so prefer *decapitate* to *behead*, *corpulent* to *fat*; or the idea may demand a somewhat more precise or pretentious expression, *oration* rather than *speech*, *conflagration* than *fire*. When, in the instance cited above, we find that the mother really performed her duties in no very motherly or affectionate manner, but much as she would perform some expected court ceremony, we feel that the wording

has not wholly missed its mark. Yet the rule remains that in nine cases out of ten the simpler wording is to be preferred.

**75. Specific Words.**—Somewhat similar to the principle just given is another,—that successful diction in narration and description is largely a matter of finding the specific word to take the place of the abstract, general word that so often comes to us first. Akin to the fallacy of thinking that one must write on subjects like "Education" and "Genius" is the idea that the "hole," in which the fish hides, should be called his "place of concealment," and that the line, instead of "whizzing," should "run rapidly" off the reel. General words call up an abstract conception to the mind; but specific words do more than that,—they stimulate the imagination to see and hear and feel, to realize actual conditions rather than vague possibilities. "He made himself comfortable for the night" tells something, to be sure; but "He rolled himself up near the great fire and pulled the blankets about his ears" tells much more.

1. *Verbs.*—In narration, the important words are the verbs. If we have these vivid, we have taken a long step towards spirited action, which is of all things desirable. We are telling, let us say, how Jack caught his first fish. "I had shown him how to prepare the line—" No, that lacks vividness at the very start; "how to bait the hook with the little wiggling worms, so that when we had cautiously approached the bank, we were soon ready to com-

mence operations." But here let us substitute "crept" or "tiptoed" for "cautiously approached," and "we soon had our lines in the water" for the vaguer expression, and see how much more vivid is the result. Later, when the excitement of playing a fish is nearly too much for Jack, we will not say that he "narrowly escaped falling in," but tell how his foot "slipped," he "lurched" forward, "grabbed" an overhanging willow-branch, and finally "jerked" himself back to a firm position on the log. It may take a little more space, but the story is not worth telling unless the reader can follow it clearly. Often, moreover, the vivid expression is the shorter one as well. "He straddled the log" cannot be put so effectively by any circumlocution.

2. *Nouns and Adjectives*.—In description as well, the concrete word is in most circumstances the effective one; only here it is not the verb, but the noun and the adjective that generally need the watching. The "sleek King Charles spaniel" that drives with its mistress through the park means more to us than would the "pampered lap-dog"; the "ample victoria" in which they ride creates a distinct impression, whereas "luxurious equipage" does not; and the "powdered wigs and plush knee-breeches" of the coachman gives a far more vivid picture than would the more general expression, "fashionable livery." So, too, with the adjective. The boy who gazes wonderingly on the stream of carriages may be "insufficiently clothed," but we can imagine him better as

"tattered and shoeless." To his bare feet, the asphalt walks may be "uncomfortable," but "blistering hot" calls forth readier sympathy on our part. And as he turns homeward, it is his "thin, wan face," rather than his "delicate look," that gives us a vivid sense of his poverty.

If we are thus on the watch to keep out of our writing words that make our meaning indistinct, we shall be likely also to be on our guard against those over-worked words that, as used by many people, have lost most of their force. Expressions like "fine," "perfectly lovely," "grand," "dear," "awfully nice," "ghastly," "terribly pretty," are examples of what is meant. The words are good in themselves, but when they are applied to inappropriate objects, as they so frequently are, they may fairly be said to form a slovenly speaker's dialect. It is important, then, to become thoroughly familiar with the right usage, the more readily to avoid the wrong.

Useful, however, though the concrete and vivid word be, it is not always the appropriate one; vagueness of effect is sometimes especially sought for. Then, of course, by all means use the general word, and it will be the more effective for being set off against the specific one. It may be that in the woods one has given himself over to an idle enjoyment of his surroundings. He finds a "luxurious resting-place" in a bed of moss, and there stretches himself. In his lazy mood, the "sights and sounds" of the woods are "mildly agreeable." He rests there in "dreamy,



blissful content." His impressions of what he sees and hears and feels are vague and dull; and so the words that express them best are vague and indefinite also.

**76. Figures of Speech.**—The concrete expressions we have been speaking of are all literal,—they mean exactly what they say. Another class of expressions, very important in narration and description, are those which convey the meaning through imaginative association,—figures of speech. Often, as we shall see, imaginative expressions lose, through much use, their original associations, and take on a more or less fixed, conventional meaning. But now we are concerned with those formal figures which are consciously adopted to give imaginative force to a passage.

1. *Simile*.—Of formal figures of speech, one of the most important is the simile, or imaginative comparison. "*Quick as a cat*, he was up the ladder and into the burning house" is an obvious example. "His puppy was *as large as a cat*" is also a comparison, but because it is meant literally, and lacks the imaginative element, it is a mere comparison, not a simile.

There is variety in the form of similes. Some require whole sentences: "Have you ever seen a school of minnows disappear when a pebble is dropped among them? Well, that's the way those ragamuffins vanished when they saw the policeman turn the corner." Some need only a clause: "In a few seconds they had all vanished, just as a school of min-

nows will flash away at the splash of a pebble." Some are compressed into a phrase: "Like a frightened school of minnows they suddenly disappeared." The underlying comparison is the same in all three forms.

In using these figures, we must be on our guard, on the one hand, against the high-flown simile; and still more, on the other, against the overworked, trite simile. "Eyes like twin stars," "fair as a lily," are examples of similes that have become insipid through overuse.

2. *Metaphor*.—One step beyond the simile is the metaphor; for whereas the former shows the likeness between two ideas, the latter imaginatively identifies them. "He stood strong and firm as a tower" becomes, therefore, when expressed as a metaphor, "He was a tower of strength." The identification may be expressly stated, as in this instance, or it may be only implied. We might say of a man whose life had been spent in heroic endeavor, "So he went down at last, but with his flag nailed to the mast." Though we do not say so in so many words, nevertheless we imply that the man's life and death is a naval battle, hard fought and gallantly ended; the figure is none the less a metaphor.

As in the case of similes, so with metaphors, we must be on our guard against the trite, overused figure. She was an "angel" or a "modest violet" are stock examples. There is another danger which we must be careful to avoid, and that is to begin a sentence

with one metaphor and then to end it with a quite different one,—to “mix” metaphors, as it is called. A typical example would be, “It was a long, hard battle, but he won the race in the end.” The mind readily adjusts itself to the one figure, but resents the sudden change to the second.

3. *Other Figures.*—Other figures there are, which play an important part in literature, but which are of little practical service to the inexperienced writer. “Personification,” or the attributing of life and personality to that which properly does not have it, is one such figure. Another is “Apostrophe,” which consists in directly addressing an absent person or inanimate thing as though capable of hearing. These figures are commonly and effectively used by poets like Milton and Gray, but the inexperienced writer who resorts to them runs the risk of bringing a bombastic, insincere tone into his writing. More easy to use is “Interrogation,” the asking of a question addressed to no particular person, and without expectation of a formal answer, yet showing clearly what answer the author expects. Another important figure, used more commonly perhaps because often unconsciously, is “Metonymy,” the signifying of one thing by the naming of another thing related to it. We scarcely ever think, when we say “He smoked a pipe,” that it is not the pipe he smoked, but the tobacco in the pipe; or when we say “She was very fond of Wordsworth” that it was the works of the poet, not the poet himself, that she knew. There is no attempt to

make an exhaustive list of figures of speech in this section, but merely to give a few typical examples.

**77. Figurative and Imitative Words.**—It was hinted above that certain figurative expressions have been used so long and so commonly that they have become at last almost conventional signs, without imaginative association. "The train *runs* daily" was of course a metaphor once, but we use it now without any thought of that. With such words we are not dealing now. But between the extremes of the new formal figures of speech and the words from which all imaginative flavor has passed lies a large and important class of words which carry with them a distinct figurative force. They are perhaps becoming conventional, but are not yet felt to be entirely so.

Many of these words are easily seen to be contracted or implied figures. A simile is summed up in such a phrase as "a catlike tread," or "a Herculean task," or a "fiendish smile." When the train "runs" to a certain place, the metaphor, as we saw, is forgotten. But when we say that a "runaway" train "dashed" down the steep grade, "swung" around the curve, "cleared" the high-trestled bridge, and finally "pulled up, exhausted" on the long grade beyond, we feel that the words have imaginative force and are not mere conventional signs.

With much the same result we apply common adjectives to nouns that they could not qualify literally. We speak not only of a "slow" horse, but of a "slow" town, a "slow" entertainer, a "slow" time;

we call not only wood "hard," but also luck, blows, examinations, masters, trials, experiences, etc.; a villain as well as velvet is "smooth"; and we do not hesitate to speak of a "black" look, a "black" heart, a "black" brow, or a "black" record. We treat verbs with equal freedom. We "drown" our sorrows, we "stretch" the truth, we "drag out" an existence, we "close" our sympathies; the sea, as well as the lion, "roars" and "rages," the waves "lash" the rocks, and the dashed-up spray "flies" wildly with the gale.

There is, moreover, a group of words, though a comparatively small one, which in another way have a value beyond their literal meaning. These are the words whose sound is appropriate to the sense they convey. From the words, given on an earlier page, that can be used for "said," it is easy to pick a few examples: *whispered*, *hissed*, *sarled*, *sapped*. Of the words quoted from Poe, *gloomy* has this same quality; compare it with the short, quick *merry*. It is an interesting group of words that come under this head, but after all a not very important one.

These examples are sufficient for our purpose. The figure compressed into a single word is much easier to use than the more formal figure of speech, and it is likewise less liable to abuse. One who is searching after a vigorous expression for his thought will be surprised to see how much can be accomplished by thus making use of the imaginative associations which many of our words have come gradually to acquire.

It is useful to consider somewhat analytically, as has been done, the resources of the vocabulary for direct, effective expression. In actual writing, of course, we do not stop to choose our words by rule. But we can, to advantage, keep asking ourselves whether our diction conveys the full force of our idea, or whether it is merely a weakened, conventional sign for it. In writing of a character in a story, for example, we are about to use the word "walk." Is it the best word? Yes, if we wish merely to show how the person got to his destination. But if we wish the reader to see him walking, and to judge of his character and circumstances from the manner of his walking, we can choose the right word from such a list as this: *slouched, shambled, shuffled, trotted, tripped, marched, swung, danced, slunk, skipped, stamped, sauntered*. The word chosen may be literal or figurative, it makes little difference which; the main thing is that the need of the *right* word has been felt—and supplied.

### III. WORDS IN EXPOSITION AND ARGUMENT

We shall speak here of accuracy in the use of words. The qualities we have just been discussing,—simplicity, vividness, etc.,—are desirable in exposition also, but since they are peculiarly suited to narration and description, we have discussed them in that connection. In like manner, accuracy, of which we are now to speak, is desirable in narration and description, but we

choose rather to treat it under exposition and argument, because in these forms of writing it is the all-important thing.

**78. Correct Words.**—That our words should always mean what we mean, that they should be the correct words for the place, goes without saying. They do not, however, always do this, because of several sources of misunderstanding.

1. *Confusion from Resemblance in Sound.*—Confusion may arise from a resemblance of sound between two words, the meanings of which are sometimes closely, sometimes only remotely, related. Of such words, a large division consists of those having slightly different prefixes,—pairs of words like *affect-effect*, *purpose-propose*, *persecute-prosecute*, *prescribe-proscribe*, *avocation-vocation*, *emigration-immigration*, etc. Two pairs of words related etymologically but frequently confused in every-day usage are *lie* and *lay*, *sit* and *set*. Yet another division consists of pairs of words distinguished by different endings. Such are *falsity* and *falseness*, *enormity* and *enormousness*, *observation* and *observance*, *signification* and *significance*, *relative* and *relation*, *pitiiful* and *pitiable*, *practicable* and *practical*, etc. These words should be looked up in the dictionary, and their differences of meaning be made familiar by practice. It will not be found hard. The average student has already acquired a feeling for the correct usage of many of the words, and it becomes a pleasure to choose confidently where there was hesitation before.

2. *Confusion from Long Misuse.*—Another class of misunderstood words are such as have been habitually confused through ignorant usage. The words are distinct enough, both in sound and meaning, but so many people carelessly substitute one for another that we have to be on our guard not to be drawn into following their bad example. Both *invent* and *discover* contain the idea of getting something new, but in the former case, according to the present correct usage, a new thing is contrived, and in the latter it is found out for the first time. The distinction is clear, yet the words are often confused in actual use. Other examples of words so misunderstood are: *character*, and *reputation*, *claim* and *maintain*, *ride* and *drive*, *quite* and *somewhat*, *receipt* and *recipe*, *happen* and *transpire*, *bring* and *fetch*, *debase* and *demean*, etc. The use of the dictionary will prevent confusion between such obvious examples as have just been given. But the list broadens out indefinitely as it takes account of words distinguished less radically from one another, so that it becomes of the utmost importance that the student should read carefully, and be watchful of his every-day speech. The use of the dictionary will help him, but it will never take the place of continual vigilance.

79. *Precise Words.*—There is another stage in the use of words beyond that of mere correctness. Important as it is to know how words often misunderstood are rightly used by good speakers and writers, it is perhaps yet more important that we use properly



those words with whose meaning we are perfectly familiar. This stage we call accuracy, or precision; and we find there are several things that stand in the way of attaining it.

1. *Inaccuracy from Vagueness of Thought*.—Often we find that our words, instead of conveying our thoughts clearly, have obscured them, and made them hard to follow. The reason, it generally turns out, is that we ourselves have no very clear idea of what we mean. We must first cure ourselves of vagueness of thought, and then see to it that our words are clear-cut also.

A student writes, for example: "The life of the common Chinaman is a poor one." What does he mean—that most Chinamen are poor? or that the lives of most Chinamen are unhappy? Does "common" mean "most" Chinamen? or does it refer to a social class, irrespective of its numbers? Perhaps the writer had not thought it out definitely; Chinese life seemed generally undesirable to him, and so he neglected to test the accuracy of his expression. Frequently a student is tempted to write somewhat as follows: "I like Addison; he is such a philosopher." Are we to understand that Addison is an important figure in the history of philosophy? or that there are little touches throughout his works that show that he was a thoughtful observer of human life? or that he accepted disappointments in his private life "philosophically"? As it stands, the sentence means everything—or nothing.

A more elaborate example of vague writing result-

ing from vague thinking can be quoted from a short paper having the following title: "Requisites Necessary to the Development of 'Varsity Football Material." There are four headings, introduced as follows:

"The first requisite is the observing of training rules."

"The second essential is a good training table."

"The third important factor is daily practice."

"The fourth important feature is the securing of practice matches."

Now there is no clear principle binding these four headings together, and the reason is not far to seek: "requisite" is so general that under that title everything pertaining to football might be mentioned—quickness of mind, an experienced trainer, a good field, costumes, and so on indefinitely. So vaguely does the author conceive the word that he substitutes for it two of the most overworked, carelessly used words in the language: *factor* and *feature*. Indeed, were the words *factor*, *feature*, *element*, always avoided by inexperienced writers, though something would be lost, much more would be gained through the necessity of finding clear expressions to take their place.

2. *Inaccuracy from Carelessness of Expression.*—

Even though the thought be clear, however, the expression is sometimes careless and inaccurate; as in this example: "His writing is erratic, but he always manages to convey the correct impression to his reader." Obviously, it is the "desired" impression that is meant, for the impression is "correct" only as the author

desires it. Another example will suffice. "Since examinations not only aid the teacher in estimating the pupil's work, but also are of value to the pupil himself, in many ways they should not be abolished." The meaning is clear; only you cannot abolish examinations "in many ways." What was meant, of course, is "for more than one reason."

**80. Distinction of Synonyms.**—Thus far we have dealt with the right and wrong use of words, and the precise and careless use. There is, however, a third stage in accuracy; and we have now to consider the choice between several words, any one of which may be correct or even fairly precise, but one of which is clearly best,—the choice, in other words, between synonyms. Etymologically, synonyms are names for the same thing; practically, of course, they are not: they express shades of similar meaning, each appropriate to its proper context. It is always with respect to its particular context, therefore, that we must choose the word from the group of similar words.

Let us take an example. A typical group of synonyms is: *anxiety*, *care*, *dread*, *fear*, *solicitude*, *worry*. *Fear* and *dread* come from expectation of positive evil, with little or no hope of good, *fear* being perhaps a more definite feeling, *dread* a more vague one. *Anxiety* and *solicitude* are felt where there is a distinct possibility of a hopeful outcome, the latter being a milder word than the former. *Care* comes from responsibility, and is felt continuously. *Worry* is a restless anxiety, on the surface, and apt to be com-

municated to those about. We might use the words, then, as follows:

His *fear* of drowning prevented him from going on the water.

*Dread* of being left alone at night made his days miserable.

The knowledge that he was careless with firearms increased his mother's *anxiety* for him.

She watched over his youth with a tender *solicitude*.

The feeble old man was a constant *care* to her.

Now that the children were found, he had no further cause for *worry*.

A nice discrimination of synonyms is one of the best marks of an intelligent and careful writer.

## CHAPTER VIII

### MECHANICAL PROCESSES

#### I. PUNCTUATION

WHY punctuate at all? At any rate, why punctuate with the exacting care that the many arbitrary rules seem to demand? If we satisfy ourselves on this question, we shall do more than merely justify the attention necessary to master the subject: we shall be far on the road toward practical mastery itself.

For one thing, common usage has established certain rules, arbitrary to be sure, which we cannot disregard without appearing illiterate. An abbreviation would in most cases be almost as clear without a period as with it, but common usage requires the period, and educated men unite in using it. But the arbitrary usages are few, and so simple as to demand no more than reasonable care.

Much more important are the cases in which punctuation is used for the sake of making the sense of the text not only clear, but immediately clear. The

motive in such cases is purely one of courtesy to the reader, the same motive that prompts us to arrange our thoughts in orderly sequence, and to indicate their relationship by a careful use of connectives. We might, for example, write a sentence like this: "Tennis is a pleasant recreation for those who do not play too hard find themselves refreshed and rested by the game." The reader naturally reads straight on, interpreting the clause "those who do not play too hard" as depending on the preposition "for." Then he sees that the rest of the sentence is meaningless; he has to go back and re-read the clause as the subject of "find themselves refreshed and rested by the game." He gets our meaning in the end, but only after an annoying delay. We punctuate, courteously, and save him the trouble.

A final reason for punctuation—and a very important one—is that the various devices put resources at our command for expressing our thought more delicately and at the same time more forcibly than we could without them. Compare, for example, this passage, punctuated in two ways:

The quarter-back caught up the ball. He tossed it lightly back to Prescott. The line heaved and surged. A man broke through. Thud. The ball soared high above his reach and dropped safely between the goal-posts. Then the yelling began.

The quarter-back caught up the ball; he tossed it lightly back to Prescott; the line heaved and surged; a man broke through—thud! the ball soared high above his reach, and—dropped safely between the goal-posts. Then the yelling began.

Note how the punctuation indicates quickness of action first, then the breathless climax, the hushed expectancy, and finally the relief from tension, and excitement of another kind. The trouble is amply justified by the results.

These, then, are the reasons why we punctuate, and punctuate with painstaking care until it becomes second nature to us: because the usage of educated men requires conformity to established rules; because courtesy to our readers demands absolute clearness in our writing; and because justice to ourselves requires that our ideas be set forth with every advantage of precision and force. Now let us go on to examine in detail the function of the several marks of punctuation.

**81. The Comma (,).**—The comma is at once the most important of the marks of punctuation and the most difficult to use well, because it serves such a variety of purposes. In general, we may say that it is used to indicate a slight break in the continuity of a sentence. It is meant to guide the reader to a correct and immediate understanding of the sentence structure. In the spoken sentence this function is performed by a pause of the voice. Certain kinds of pauses, we shall see, require the semicolon, or perhaps the colon or the dash. But in an ordinary continuous sentence most of the slight pauses requiring a mark will be properly served by the comma. We cannot possibly classify all these pauses, but we may distinguish a number of cases in which the comma is

absolutely required, and as many more in which it is conventional and contributes to ease of reading.

1. *To Prevent Misconstruction.*—When a conjunction joins clauses, a comma shows that it does not join merely the words between which the conjunction stands.

When he had walked three miles, and a half of his journey was over, he sat down to rest.

I never liked rowing, and sailing always made me sick.

In certain cases, also, a comma, by separating a word from adjacent words, saves the reader from construing it as a different part of speech from that intended.

I will not go, for the doctor said he wanted me to stay here.

It seems that inside, the house is dirty and in confusion.

2. *To Prevent Restriction of Antecedent.*—Commas help us to distinguish a clause merely explanatory and parenthetical from one that restricts the meaning of a preceding noun or phrase.

All the students, who had been scattered during the summer, returned for the fall semester.

All the students who have played football are requested to try for the team.

3. *To Indicate Ellipsis.*—When a portion of a sentence is omitted, the pause at a comma indicates the ellipsis, and prevents us from construing the words as continuous.



Some people are most considerate of their family; some, of their friends; and some, of those whom they meet casually in society.

Like Hector, handsome, and like Paris, brave.

For the same reason, a comma is required between the items of a date or address at the head of a letter or elsewhere.

William Makepeace Thackeray was born at Calcutta, India, July 18, 1811.

4. *To Separate Words in Series.*—When words having the same function stand in a series unconnected by conjunctions, a comma should stand between each two. Even when a conjunction separates any two, the comma should be used between them unless an especially close relationship is to be indicated.

In his garden were roses, dahlias, violets, and sweet-peas.

For our picnic luncheon we had stuffed eggs, sardines, bread and butter, olives, jam, and watermelons.

The colors of the several colleges decorated the room,—crimson, light blue and white; blue, and orange and black.

For a series of coordinate adjectives the same rule holds. But some adjectives are joined so closely to their nouns that a preceding adjective is felt to modify the whole phrase; a comma is then not required. Note the difference between “a beautiful, costly necklace” and “a beautiful pearl necklace.”

When first I knew my grandfather, he was already a weakened, white-haired, aged man.

He was such a sour, irascible old man, that we timid youngsters were afraid to go near him.

5. *To Set off Adverbs*.—Adverbs not closely connected with any particular word, as is usual when they stand at or near the beginning of a sentence, or have a connective force, are set off by commas. This applies to all such words and phrases as *however*, *moreover*, *besides*, *indeed*, *for example*, *so to speak*, etc. The words *now* and *then*, when used thus, should always be set off by commas to distinguish them from the same words used to indicate time. *Also*, and *too* in the sense of *also*, when limiting anything but a verb, are likewise usually set off by commas.

As yet, the boy had not learned this wholesome lesson.

Away he went, however, as soon as the sweetmeats were put down.

Now, it could scarcely be doubted that Emma was the culprit.

Watch, then, for the signal.

The women, too, fought.

6. *To Set off Vocatives, Interjections, etc.*—Words in direct address, and exclamatory matter standing outside of the regular construction of the sentence, usually require to be set off by commas.

O King, we crave your pardon.

"Oh, most noble King," he said, "such was not, alas, our good fortune."

7. *To Indicate Apposition*.—Appositives, and similar descriptive phrases of a parenthetical nature, are set off by commas.

She had a pitcher, or ewer, in her right hand.

He was accompanied by his kinsman, Mr. Borrow, of Compton.

Just then Whimper, in a red coat, appeared at the top of the lane.

8. *To Indicate Transposition.*—Commas are often used to indicate the portions of a sentence transposed out of their natural position.

To those who come fresh from the cities, the servant problem in the country is a difficult one to solve.

He could not, he wrote to the general, hold out ten days longer.

A comma sometimes stands between a subject and its verb in their normal order, when the subject, on account of length or complexity, requires a pause at the end to show its essential unity.

Whoever has tried, has succeeded.

To keep her popularity with the pupils without relaxing her standards of work, was not an easy thing.

9. *To Set off Subordinate Clauses.*—A subordinate clause preceding a verb is usually set off by a comma, this being a kind of transposition.

All the while this was going on, Sylvia was listening at the doorway.

Similar to this is the participial phrase in separate or absolute constructions.

Taking horse, Colonel Esmond rode rapidly to Rochester.

10. *To Separate Coordinate Clauses.*—The rule here is very elastic. When the relation is close, no comma

may be needed; on the other hand, a semicolon is often required.

His mother was dead, and his father had never cared for him.

My room is on the south side and the sun shines in all day.

NOTE.—The present tendency is toward open punctuation, that is, toward the use of the fewest commas consistent with clearness. The rules as given above represent the practice of the best magazines and books. Newspapers exercise more freedom, constantly disregarding such rules as 8 and 10, and, on occasion, 5 to 7. The following is a characteristic example of newspaper punctuation. The sentence is perfectly clear, but closer punctuation would supply three, or even five, commas.

A change in the Japanese plan arising from the naval disaster involves the utilizing of the second army for the reduction of Port Arthur and therefore the first army is entrenching at Feng Huan Cheng.

**82. Other Punctuation Marks.**—I. *The Semicolon (;)* serves three distinct purposes.

(1) Usage requires that it stand before *as*, *viz.*, etc., when a list of examples is to follow.

The schooner brought a variety of implements in her cargo; *as*, hoes, rakes, spades, trowels, and pickaxes.

(2) It is an aid to clearness in certain complicated sentences; for if commas are used to set off subordinate parts, the semicolon, by indicating a more im-

portant pause, helps to keep the underlying construction of the sentence clear in the reader's mind.

Burke's sentences, long though many of them are, are always easy to follow; but De Quincey's, with their long and complicated parentheses, can be followed only with the closest attention.

(3) It makes delicate logical distinctions possible by joining statements that are closely related, yet grammatically independent.

Sarah ran for a board; I grabbed a rope from the pier, and coiled it ready to throw.

You can persuade some men to support you; you can never compel them to do so.

2. *The Colon* (:), like the semicolon, has but one conventional use. For the rest, it is chiefly a convenience.

(1) It is required before formal enumerations or quotations. Before a very brief, informal quotation, however, a comma may be sufficient.

Macaulay's style has three good qualities: clearness, vividness, variety of sentence structure.

Macaulay's style has the following three good qualities: The meaning of every word and phrase is absolutely clear. The concrete imagery makes the ideas vivid. The sentences do not become monotonous.

At length he spoke: "Very well; you may go now."

At first he only muttered, half to himself, "Can it be?"

(2) The colon is useful when we wish to restate an idea in other words, or to justify it by an explanation or illustration.

Receiving letters is not an unmixed blessing: the more we receive, the more we have to answer.

He was a veritable death's-head at the feast: he never entered the room that you didn't feel constrained and uncomfortable.

3. *The Dash* (—) marks a break in the continuity of the thought or structure of a sentence. For this use it should be carefully reserved, and not used indiscriminately, as many a careless writer is prone to use it, for any and all marks of punctuation.

(1) A single dash warns us of a sudden change of structure, or a pause before some unexpected conclusion of a sentence.

We crept forward slowly till we came to the old school-house, when—well, you know the rest.

He told me that his fondest early memories were of blossoming orchards, wild stretches of upland pasture, softly swirling streams, and—pies.

(2) When used with the comma, the dash marks a distinct pause in the movement of a sentence. Such a pause comes appropriately before an informal enumeration; or, if a number of ideas are enumerated at the beginning of a sentence, the pause precedes their summing up and the completion of the thought of the sentence.

Certainly the ornaments of his little den gave a fantastic enough impression,—muskets of some antique pattern, flaring Indian rugs, an oriental divan, great earthenware jugs, sabots, a brass warming-pan, a hanging of Chinese embroidery, and a varied collection of old candle-

sticks, pipes, pistols, daggers, posters, golf-clubs, stuck about wherever they could find a resting-place.

The gaudy rugs, the antique muskets, the oriental divan, the Chinese hangings, the posters, the pistols, candlesticks, sabots, daggers,—all these and the many more unassorted articles crammed into the little den gave it an exceptionally odd and fantastic appearance.

(3) Used in pairs, the dash, or the comma and dash together, separate from a sentence such parenthetical phrases as are too much detached to be separated by commas simply, yet too vitally related to be enclosed within parentheses. The distinction can best be shown by examples.

Doric architecture—and we use the word in its broad sense—was characterized by strength and an appearance of simplicity.

Doric architecture, which took its name from a Greek people called Dorians, was characterized by strength and an appearance of simplicity.

Doric architecture (consult the dictionary for typical illustrations) was characterized by strength and an appearance of simplicity.

Your father's wound took a favorable turn—perhaps his conscience was eased by the right he had done—and to the surprise of the doctors he recovered.

4. *The Period* (.) marks the end of declarative sentences. As to what constitutes a sentence, see sections 61 and 62. Note also the use of periods with abbreviations, section 85.

5. *The Exclamation-point* (!) has a use indicated by its name. It may be used in the middle of a sentence, in which case it is not followed by a capital.

Note that the exclamatory *Oh* is distinguished from the *O* joined closely to a following phrase. It is wise to use the exclamation-point sparingly, and in only slightly exclamatory sentences to use the period. Examples:

What a frightful mess!  
How wet you are! and how muddy!  
O that I too might be there!  
Oh! I didn't know that you were here.  
A queer time we had of it.

6. *The Interrogation-point* (?) is used after questions. Sometimes it is used to emphasize the separate queries of a compound interrogative sentence.

Where did you find it?  
You are sure it won't be any trouble?  
Which did you see, the father or the son?  
Did you see Jack? or Elsie? or Alice?  
The movement did not escape—how should it?—the quick eyes of his guardian.

7. *Parentheses*, ( ), are used for setting off explanatory phrases that are grammatically independent of the sentence in which they stand. Consult the section on dashes for an example. Parentheses are little used by good writers, it being customary either to avoid the explanations altogether, or so to phrase them that they may be grammatically related to the rest of the sentence.

*Square Brackets*, [ ], are reserved chiefly for interpolations of the writer's own within quoted matter.

8. *The Apostrophe* (') is used (1) before *s* of the



possessive case (except in pronouns): "John's book," "Keats's poems." When a word already closes with two syllables in *s*, the apostrophe alone may be used: "In Jesus' name."

(2) The apostrophe is used to mark the plural of letters, figures, and signs.

"Dot you i's, and make your 4's and 7's angular."

(3) The apostrophe indicates omitted letters: "Don't," "'Ere's to you," "What's o'clock?"

9. *The Hyphen (-)* is used in compound words and at the end of a line when a word must be divided. The division must be made at the end of a syllable, and a syllable of only one or two letters should not be set apart. Monosyllables may not be divided.

10. *Quotation-marks (" ")* enclose direct quotations. If the quoted matter consists of more than one paragraph, the marks are repeated at the beginning of each new paragraph, but are used at the end of the last only. A quotation within a quotation is indicated by single marks. When the continuity of the quoted discourse is interrupted for the insertion of such phrases as *said he*, etc., the marks are repeated so as not to include the interpolated matter. Before the *said he* comes a comma, sometimes an exclamation-point or interrogation-point. After it, if the quoted sentence is not yet finished, comes a comma, or, if the break in the quoted sentence calls for it, a semicolon. Titles of books, poems, plays, etc., are usually enclosed in quotation-marks. Any omission in a passage

quoted from a book or other authority should be indicated by dots (. . .) or asterisks (\* \* \*).

"I will not come," he said.

He said he would not come.

"Once on the Rhine steamer," Vernon continued, "we settled ourselves to comfortable enjoyment. Madge, however, could not be torn away from her copy of 'Bingen on the Rhine' until at last we came in sight of the castle made famous by Southey's poem.

"Then began the really beautiful part of the trip. Here," he resumed after a moment, taking a photograph out of a soiled envelope, "is a view that gives an idea of what we saw that day."

"Did you take it yourself?" interrupted Ned.

"No, not this picture," he replied; "Madge took this. But come to my room and I'll show you a whole bookful that I did take."

"Good for you!" laughed Ned. "I'm with you. Any others?"

11. *Italics*, indicated in manuscript by an under-scored line, are used for foreign words, for emphatic words (rarely), sometimes in place of quotation-marks for the titles of books, etc., and in a few other cases.

"Yes," he replied, drawing the *yes* in a provoking manner, "but how are you going to *find* out?"

**83. Capitals.**—In addition to the regular use of capitals at the beginning of sentences, for all proper names, and for the pronoun *I* and the interjection *O*, the following special cases may be noted:

1. The beginning of every line of poetry.
2. Titles of the Deity, including personal pronouns used in direct address or without antecedent: *God*,

*the Almighty, Providence, O Thou*, etc. Also *Bible, Scripture, Christian*, and names of religious sects.

3. The highest titles of honor: *His Majesty, the President* (of the United States), *your Lordship*, etc. Also other titles of honor, office, or courtesy, when used with or to take the place of a proper name: *Mayor Hardwick, the Duke of Monmouth, Captain John Smith, Brigadier-General Morgan, Doctor Evans, Miss Walters*.

4. Names of political parties, fraternities, and organizations generally; but not names of college classes.

5. Names of days, months, and festivals, but not names of seasons.

6. Nouns and adjectives of distinct nationality or locality: *French, Yankee, Indian, Chinese, Hawaiian*, (not *negro, gypsy*).

7. Most adjectives formed from proper names: *Shakespearian, Johnsonese, Parisian, Coptic*. Exceptions will be found in the dictionary: *herculean, quixotic*, etc.

8. The directions *East, Northwest*, etc., when used as nouns referring to definite sections of the country; as directions only, they are not capitalized.

9. Names of geographical features, and the like (e.g., *mountain, river, county*), when used with a proper name: *Hudson Bay, Grand Canyon, Washington Square*.

Many of the words thus used, and especially *street* and *avenue*, are seldom capitalized by newspapers. The word *State*, referring to one of the United States,

should be capitalized even when used alone, to avoid possible ambiguity.

10. The important words of titles of books, essays, etc.,—in general, all words except articles, prepositions, and conjunctions.

84. **Compound Words.**—See *Standard Dictionary*, p. xv, for an attempt to reduce to principle the difficult matter of compounding words. It is best to keep words separate as long as no possible, even momentary, misunderstanding can arise; as, *good morning, by and by, writing desk, Christmas carol, good will*. On the other hand, compounds of such long standing and frequent use that they are hardly felt to be compounds should be written as single words: *steamboat, schoolhouse, hillside, sandstone, awestruck, selfsame*. In this latter case, however, the hyphen is commonly found when the first part of the compound consists of more than one syllable: *meeting-house, river-side*.

1. Phrases made into attributive adjectives are regularly compounded: *a nine-room house, a ten-acre lot, a kind-hearted man, a silver-gray cloud*. But not when they are predicate adjectives: *He is kind hearted*.

2. Use the hyphen in all manufactured or unusual compounds of *self-*, *demi-*, *semi-*, *non-*. But *over*, *under*, *out*, and *counter*, regularly coalesce with the second element.

3. Use the hyphen in numerals compounded of tens and digits: *twenty-five, ninety-nine*. Not, however, in such fractions as *one half, two thirds, ten thousandths*. But *a two-thirds interest, one ten-thousandth*.

4. Neither hyphen nor diæresis is necessary in such words as *zoology*, *cooperate*, *preeminent*, *reinvest*.

5. No hyphen is used before the suffix *like*, unless the formation be unusual.

6. *Any*, *no*, *some* are united without hyphen to *body*, *thing*, *way*, *wise*, *how*, *where*, *whither*. *Some* takes also *time*, *while*, and *what*. The word *one* must stand entirely separate.

7. Write *to-day*, *to-night*, *to-morrow* (but *together*).

**85. Abbreviations.**—See dictionaries for lists of abbreviations. In all formal composition, or even in friendly letters, abbreviations should be avoided. They are for use in reference books, foot-notes, catalogues, price-lists, etc. The following, however, are in regular use:

*Mr.*, *Mrs.*, *Messrs.*, *St.*, *Mt.*, when used before proper names. Sometimes also *Dr.*, *Pres.*, *Prof.*, *Gov.*, *Capt.*, *Lieut.*, *Hon.*, *Rt Hon.*, *Rev.*, *Rt. Rev.*, if the surname following is accompanied with a forename or initials. It is more courteous, however, to spell these out, and if a surname only follows, they must be spelled out.

*Esq.* (little used), *Jr.*, and such titles generally as *A.B.*, *D.D.*, *F.R.S.*, *U.S.N.*, following proper names.

*A.D.*, *B.C.*, *A.M.*, *P.M.*, *etc.*, *e.g.*, *i.e.*, *viz.*, and, in letters, *inst.*, *prox.*, *ult.*, *P.S.*

Numerals should be spelled out. But Arabic numerals are used in dates, addresses, citations of pages and the like, and sums of money not in round numbers. They may also be used when the number reaches four or more digits, pointed off (except in street numbers)

with a comma every three digits from the end; when there are many numbers which it is desirable the eye should catch for comparison; and in special technical matter. Roman numerals, with a period following, are used to designate sovereigns: *Charles VI. of France*. References to the Bible are made in several forms: *II. Chron. xx. 9*; or *2 Chron. 20:9*.

## II. SPELLING

Partly because of the composite nature of our language, English orthography is peculiarly difficult. It is therefore all the more important that we give close attention to the matter, since the general intelligence of a writer is gauged by his spelling almost before everything else. We cannot here take up the subject in detail, but it may be worth while to repeat three or four fundamental and comprehensive rules on which turns the spelling of hundreds of common English words.

**86. Helps to Correct Spelling.—1. Final *y*.—**Words ending in *y* preceded by a consonant change the *y* to *i* before a termination. This includes the plural of nouns and third person singular of verbs ending in the same way. Examples: *lady, ladies; try, tried, tries; happy, happier, happiness; duty, duties, dutiable, dutiful; weary, wearied, wearily, wearisome; hardy, hardihood.*

*Exceptions.* (1) Before a termination in *i*, like *ing*, the *y* is retained: *try, trying; bully, bullying.*

(2) Adjectives of one syllable: *sly, slyly; spry, spryer* (but *drier, driest*).

(3) A few others, like *ladyship, babyhood.*

Words ending in *y* preceded by a vowel retain the *y* before a termination: *play, plays, played, playing, playful; volley, volleys, volleyed, volleying.*

*Exceptions.* *Daily, said, paid, laid, etc.; sometimes honied, etc.*

2. *Final e.*—Formations from words ending in silent *e* usually drop the *e* before a vowel and retain it before a consonant: *love, loving, lovable, lovely; use, usage, useful; force, forcible.*

*Exceptions.* (1) Words ending in *ie* change the *ie* to *y* before *ing*, making these words uniform with those of Rule 1, exception 1: *die, dying.* (Then, for distinction's sake, *dye* yields *dyeing*.)

(2) Some words in *oe* and *ue* drop the *e* before all endings: *woe, woful; true, truly; argue, argument* (but *shoeless, hoeing, etc.*)

(3) Words ending in *ce* or *ge* retain the *e* before *a* and *o* to preserve the soft sound of the *c* or *g*: *trace, traceable; change, changeable; courage, courageous.* Before *e*, *i*, and *y* this is not necessary, but we have *singeing, swingeing, and tingeing* to distinguish from *singing, swinging, and tinging.* On the other hand, words in *dge* sometimes drop the *e* even before consonants, as being unnecessary: *acknowledgment, judgment.*

3. *Doubling Final Consonants.*—Monosyllables, and words accented on the last syllable, ending with a single consonant (except *h* or *x*) preceded by a single vowel, double the final consonant before a termination beginning with a vowel: *rob, robbed, robbing,*

*robber; bag, bagged, baggage; fit, fitter, fittest; control, controlled; occur, occurred; refer, referred; commit, committed, committee.*

When the final consonant is preceded by two vowels, or when the accent is not on the last syllable, there is no doubling: *leaf, leafing, leafage; sail, sailor; school, schooled; benefit, benefited; temper, tempered, temperance* (so also when the accent recedes: *refer, reference; prefer, preferable*). An exception is the *l* of *el* in this position, which is usually doubled (though not so recommended by Webster): *travel, traveller, travelled*; also *p* in *kidnapped* and *worshipped*.

An important help, and sometimes an addition, to this rule is the observation that doubling a consonant usually has the effect of shortening the preceding vowel. Pronunciation alone therefore will determine the spelling of *writing* and *written*; *dined* and *dinned*; *dining, diner, and dinner*; *paled* and *pallid*; *waged* and *wagged*; *cured* and *occurred*; *revered* and *referred*, etc.

4. *List of Difficult Words*.—The list subjoined is intentionally brief. At the same time it comprises most of the common words frequently misspelled, that are not covered by the foregoing rules. Some study of it will save weak spellers much reference to the dictionary, and in conjunction with the rules will reduce their total number of errors in any average document much more than one half. Experiments have shown that the most troublesome words in the following list are, in the order named, *precede* (especially *preceded, pre-*



*ceding*), *occurred* (*occurring*), *accommodate*, *occasionally*, *seize*, *pursue*, *disappoint*, *disappear*, *pervade*, *lose*, *laboratory*, *noticeable*. (In a High School test, *preceded* was misspelled by sixty per cent. of the pupils, *occasionally* by fifty per cent., *lose* by forty per cent., etc.)

**accommodate.**

**acknowledgment.** See above, Rule 2, exception 3.

**all right.** Two words; not to be confounded with *already*.

**amateur.** The French ending in *eur* should be made familiar.

**athletics.** Three syllables; only one *e*.

**balance.**

**business.** From *busy*, according to rule 1.

**column.** May be kept separate from *volume* by noting the adjectives, *columnar*, *voluminous*.

**deity.** Neither spelled nor pronounced like *piety*

**describe, description.** *De* and *scribe*, "to write down."

The prefix *dis* means "apart."

**committee.**

**despair.** Prefix *de*; compare *desperate*.

**develop, development.**

**disappear.** *Dis* and *appear*; no reason for two *s*'s.

**disappoint.** *Dis* and *appoint*.

**divine.**

**etc.** For *et cetera*, therefore not *ect*.

**forcible.**

**forty.**

**grandeur.** Compare *amateur*.

**grievous.** Pronounce correctly and there will be little danger of inserting a second *i*.

**huge.** *Gh*, as in *Hugh*, is always silent.

**humorous.** Adjective, from *humor*.

**imagine.**

**irrelevant.** Does not rhyme with *benevolent*.

**its.** See rules for apostrophe, 82, 8. *It's* is a contraction for *it is*.

**judgment.** Rule 2, exception 3.

**laboratory.** Five syllables; the *o* of the root *labor* is not elided, although *e* is occasionally elided in similar words, e.g., *hindrance*, *wondrous*.

**led.** Past tense of *lead*; not to be spelled like *read*, past tense of *read*.

**lose.** Does not conform to the spelling of *choose*; *loose* (hissing *s*) is a different word.

**magnificent.**

**necessary.** One *c*. Whenever *c* is doubled, the first *c* is pronounced like *k*, as in *flaccid*, *accident*.

**nickel.**

**noticeable.** Rule 2, exception 3.

**occasion.** Rule 3, end; contrast *passion*.

**occasionally.** Note that *ly* is added to the adjective and not the noun form. So *accidentally*, *incidentally*, etc. Two *l*'s in every case.

**occurred.** Rule 3, end.

**omission.**

**one's.** This possessive pronoun takes an apostrophe.

**opportunity.**

**origin, original.**

perform.

pervade.

possess.

precede. "To go before." Compare *precedent*.

principal. Adjective, "chief." Also noun, "that which is chief"; as, the principal of a school; principal of a note, as opposed to interest.

principle. Noun only; as, a principle of nature, principle of rhetoric.

proceed. "To go on." But, *procedure*.

professor. Prefix *pro*; no reason for two *f*'s.

pursue.

recommend. *Re* and *commend*.

rhyme, rhythm. The first three letters of both words are the same.

seize. French, *saisir*.

separate. *Se* and the same root that is found in *disparate*, *prepare*, etc.

siege. French, *siège*.

similar. Neither spelled nor pronounced like *familiar*.

temperament. Four syllables.

together. No hyphen; no letter *a*.

tragedy. Compare ending with *comedy*.

truly. Rule 2.

twelfth.

tyranny. One *r*, as in *tyrant*.

until. *L* not doubled as in *till*.

usually.

village. No *i* after *l*; compare *similar*.

**villain.** If *i* preceded *a*, we should have a *y* sound as in *familiar*, *Christian*.

**volume.** See column.

A few general cautions and suggestions may be added, the first three applying mostly to words in the foregoing list:

(1) Do not double consonants after the prefixes *de* and *re*. Distinguish *de* ('down') from *dis* ('apart,' 'not'), and do not double the *s* of *dis* unless the second *s* is required by the word to which *dis* is prefixed, as in *dissatisfied*.

(2) Do not insert *i* in the last syllable of *similar*, *village*, *magnificent*, *grievous*, *momentous*, *portentous*, etc. Note that the pronunciation of the words requires no *i*.

(3) Learn to pronounce distinctly, and spell accordingly, *describe*, *despair*, *divine*, *opportunity*, *perform*, *pervade*, *precede*, *proceed*, *twelfth*. Pronounce all the syllables in *laboratory*, *temperament*, *occasionally*, *accidentally*, *usually*. Do not misplace the syllables of *deity*, *tragedy*, *irrelevant*.

(4) *Believe*, etc., may be kept distinct from *deceive*, etc., by remembering the key-word *lice*; that is, *i* follows *l*, *e* follows *c*.

(5) About twenty words are spelled (in America) in *ise* instead of *ize*. Those most likely to be misspelled are *advertise*, *enterprise*, *merchandise*, *surprise*.

(6) Prefer *inquire*, *insure*. Usage is pretty evenly divided between *enclose*, *endorse*, *entrust*, *envelop*, and *inclose*, *indorse*, *intrust*, and *envelope* (noun). Literary usage leans to *endorse*, commercial usage to *indorse*.

## III. LETTER WRITING

**87. Form in Letters.**—1. *Business Letters.*—A business letter should be clear in meaning and direct and straightforward in style. All the devices for securing clearness—paragraphing, sentence structure, accurate diction and punctuation—should be used with scrupulous care, so that a busy man may instantly and accurately apprehend the substance of a communication he takes up to read. In harmony with this purpose, the phraseology should hit the happy mean between over-elaborateness on the one hand and undignified curtness on the other. In a word, it should be courteously simple.

Conventional phrases may be used freely, and are often, as in the following examples, extremely useful aids to directness: "Your favor of the 5th inst., notifying us that. . . ., is received," etc. "Kindly send me, at your earliest convenience," etc. "Hoping that the matter will meet with your approval," etc. Especially desirable is it that, in the case of letters of reply, the opening words refer definitely to the date and subject of the letter that is being answered.

The undesirable extreme of curt brevity is shown in the following over-abbreviated examples: "Yrs of the 5th rec'd. In reply would say," etc. "Will send same at once," etc. "And oblige yrs etc., John Smith."

The following are examples of the arrangement, wording, and punctuation of ordinary business letters:

San Francisco, Cal.,  
April 21, 1904.

Mr. Alfred B. Sears,  
Astoria, Oregon.

Dear Sir:

Your favor enclosing draft in payment of bill of goods sent you the 10th inst. is received, and we hand you herewith receipt in full.

Yours truly,  
Eldridge & Co.

243 Broadway, New York.  
Sept. 4, 1904.

Order of Columbian Knights,  
Masonic Temple, Chicago, Ill.

Gentlemen:

I should like to examine further into the advantages offered by insurance in your Order. Kindly send me any printed matter you may have bearing upon the subject.

Very truly yours,  
W. Scott Armstrong.

October 7, 1904.

Montgomery Ward and Co.,  
Chicago, Ill.

Gentlemen:

Enclosed you will find twenty-five cents (\$.25) in stamps, to cover postage on a copy of your catalogue, which I beg you will send to me at the following address.

Yours very truly,  
Alexander Browne,  
28 South Temple St.,  
Salt Lake City,  
Utah.

In connection with these examples, a number of matters of technical usage may be noted:

(1) *The Date*.—By this term is meant, generally,

not only the date, but also the address of the writer, which usually accompanies the date at the top of the letter. In all cases the address should be full enough to serve for a letter sent in reply. The date itself should be clearly written and not too much abbreviated.

(2) *The Salutation* generally takes one of the following forms: "Dear Sir," "Dear Sirs," or "Gentlemen." Between the two latter there is not much distinction. Perhaps in a purely commercial letter one would naturally write "Dear Sirs," and reserve "Gentlemen" for transactions on a higher plane, as in the second example above, or in a communication to a firm of bankers or brokers. Many prefer to use the latter term invariably. When a business note passes between familiar acquaintances, a less formal tone may be given to the salutation by repeating the name of the person addressed, thus:

Mr. James C. Guernsey,  
Galveston, Texas.  
My dear Mr. Guernsey:

"Mr." (plural "Messrs.") before a name is usually preferable to "Esq." after it. Never use both.

The business form of salutation for a lady, married or unmarried, is "Dear Madam." Instead of this, the name may, if one prefers, be repeated—"Dear Miss Vaughn." In the latter case, the address itself may be removed to the bottom of the letter, at the left. The only plural of "Madam" is the French "Mesdames," which is rarely used except with names immediately following, when it may be abbre-

viated—"Mmes. Weller and Stiles." In this rather difficult case, the salutation may be omitted.

In punctuating the salutation a dash is frequently, indeed most commonly, added to the colon, but it is unnecessary.

(3) *Terms of Compliment* used at the close are "Yours truly," "Yours very truly," and "Very truly yours." "Respectfully" may on occasion take the place of "truly." Note that only the first word is capitalized.

(4) *The signature* should be the full name of the writer (or a formal abbreviation of the same), and should not be accompanied by a title unless the title is to be indicated for the return address. A woman, for example, signs her own name, indicating in parentheses how she would have a reply addressed, thus:

(Miss) M. B. Thompson.

Eliza Watson.

(Mrs. J. L. Watson.)

Note that a woman always signs herself with her Christian name or initials, never with the title merely,—that is, never "Miss Thompson," "Mrs. Watson."

(5) *The address on the envelope* should run the same as in the superscription inside, except that the name of the State is placed below the name of the city, not on the same line. Each line should begin farther to the right than the one above. Periods are used after all abbreviations, but other marks of punctuation may or may not be used.

2. *Formal Letters*.—Letters having to do with official



public business, invitations to formal social gatherings, public announcements, etc., are usually classed as "formal letters." Such letters are as a rule couched in stereotyped phraseology which leaves little opportunity for the play of the writer's personality. This phraseology is more elaborately polite than the conventional language of business correspondence, and the avoidance of abbreviations is more scrupulous. In the case of invitations written in the third person, an example of which is given below, custom requires that the reply also should be in the third person, and the occasion and date of the gathering should be repeated precisely as in the invitation.

The following are typical examples of the more common kinds of formal letters:

Norfolk, Va.,  
January 12, 1901.

Vice-Consul J. M. Atkins,  
Washington, D. C.

Sir:

I have the honor to transmit herewith the report for which you have inquired. Trusting the same will be satisfactory, I am

Very respectfully yours,  
Allen Jones.

Legation of the United States,  
London, March 10, 1882.

Dear Sir,—

On receiving your letter of the 17th of February I at once wrote to Lord Hartington, who the next day sent me the report, which I now have the pleasure of forwarding to you.

Faithfully yours,  
J. R. Lowell.

Hon. C. C. Andrews.

East Lodge,  
May 14.

My dear Mrs. Henry,

Will you and Mr. Henry give us the pleasure of your company at a little gathering of friends in honor of my mother's birthday, Thursday evening, May 26? Dinner will be served at eight.

Sincerely yours,  
Eliza Watson.

Mrs. E. F. Henry,  
Wilmington.

Miss Marian Evans requests the pleasure of the company of Miss Virginia Edmonds at dinner, Saturday evening, December the twelfth, at eight o'clock.  
October nineteenth,  
1212 Beacon Street.

Miss Virginia Edmonds is pleased to accept[or, regrets that she is unable to accept] the kind invitation of Miss Marian Evans for dinner on Saturday evening, December the twelfth.  
320 Commonwealth Avenue.

The more important matters of technical usage wherein formal letters differ from business letters may be seen by examining the specimens given above. Several particulars may be especially noted:

(1) The *date* (and address of the writer), in the case of letters of invitation in the first person, is sometimes placed below the letter, at the left, instead of the full name and address of the person addressed. The omission of the latter, however, is provided against by the arrangement given in the letter above, dated from "East Lodge." If the invitation is in the third

person, the date must be placed below, at the left, as in the last two examples above.

(2) The *salutation* is varied to suit the circumstances. When the name and address are given, as in business letters, additional formality and a flavor of official impersonality are added by writing "Sir" or "Madam" without qualifying adjectives. When the name alone is written, the form and punctuation of the salutation conforms to the usage in regard to informal letters, 87, 3. Invitations in the third person have no salutation whatever.

(3) *Terms of compliment* may, under ordinary circumstances, take such forms as are given in the examples. On occasions of strictest official etiquette they may be exceedingly formal, as—

I have the honor to be, Sir,  
With the highest consideration,  
Your obedient servant,  
Richard Roe.

3. *Informal Letters*.—In informal correspondence between friends, so wide a range in the tone of letters is permissible that it is possible to give only a few suggestions of a very general nature.

An informal letter should give free play to the writer's individuality; in fact, it might almost be said that the success with which it does so is proportionate with the merit of the letter as a letter. But there are "Don't's" to be observed even in the most informal of letters.

Don't wander aimlessly. In arrangement much

more freedom is allowed in an informal letter than in the strictly constructed exposition or narrative, yet reasonable orderliness in taking up one subject after another increases the reader's grasp of the matters treated, and consequently his pleasure in the letter as a whole. Incidentally a standard is set up, though unconsciously, whereby matters of little import are eliminated from the letter, and more space is left for matter of genuine common interest.

Don't deliver yourself too unreservedly to the mood of the moment. Your correspondent wants yourself in your letter, but he wants your best self—not the silly or peevish self each one of us can be at times. Besides, a remark that an inflection or a gesture may justify, sometimes gives a very different impression when set forth baldly on a written page.

Don't be slovenly in technical details. Decorum and, often, personal interest demand that care shall be shown in the writing of formal and important letters, but courtesy is never thrown away on a friend. As in the case of business correspondence, abbreviations and short cuts should be generally avoided. In particularly bad taste is the omission of the subject pronoun; as, "Will write as soon as I hear." Colloquial contractions like "I'm" and "don't" may be admitted in very familiar correspondence, but the familiar tone does not require them; "I am" and "do not" seldom read stiffly.

The following examples of informal letters will

show the tone and form suitable in correspondence of this kind.

530 West 96th St.,  
March 24, 1904.

Dear Walter:

In the intervals of studying bones I have rejuvenated myself by a good laugh for which you are responsible—your satire on professionalism in "The Sentinel." Good work! I wish you'd keep it up, for I know it's lots more fun reading this than your thesis on banking.

Well, old fellow, I think of you often, and I confess that at times I am desperately lonely for the old places—sky, mountains, and sea. I have a distant dream of turning up there some day, and I solace myself with the thought. But then, new conditions would change the old times. The tang of the old experiences would never return.

I regret that I haven't seen more of your family, now that we're so near each other. But they really seem far away when time for me exists in minutes and not in hours and half-days. But when I do go, it's always a lasting pleasure to be within their home circle. I haven't paid my "dinner call" yet, after dining with them on Washington's birthday.

Give my regards to Mrs. Jackson and Milton.

Ever your friend,  
Norman Thomson.

Auchtercairn,  
3d July, 1818.

My dear Tom,

We are now in Meg Merrilies' country, and have, this morning, passed through some parts exactly suited to her. Kirkcudbright County is very beautiful; very wild, with craggy hills, somewhat in the Westmoreland fashion. We have come down from Dumfries to the seacoast part of it. The following song you will have from Dilke, etc. . . .

Till further notice, you must direct to Inverness.

Your most affectionate brother,  
John Keats.

In respect to technical requirements only a few points call for mention.

(1) *The date*, though commonly written at the top, is often put at the end of the letter, to the left. The full address, in an informal letter, need not be given; but in case of doubt it is better to err on the safer side.

(2) *The salutation* depends on the relationship or the degree of intimacy existing between the writer and the one addressed. "Dear Mrs. Taylor," "Dear Mother," "Dear Annie," "Dear Nancy," might all be addressed to the same person, but by different individuals. "My" prefixed to "dear" gives a more formal tone than does the adjective alone; and in place of "dear," of course, other words may be substituted when special intimacy or affection justifies it. The salutation may be punctuated with a colon, a comma, or with a comma and dash—not with a dash alone.

(3) *Terms of compliment* at the close of the letter are chosen to suit the circumstances in each case. "Sincerely," "cordially," "faithfully," "affectionately," are employed commonly, with additions and variations prompted by the writer's feelings.

(4) *The signature*, under ordinary circumstances, should be the full name of the writer, or his name as he usually abbreviates it. It is more complimentary to write the Christian name in full than to indicate it by an initial only. The Christian name alone, in the signature, indicates a greater degree of intimacy

than it does in the salutation or in spoken address. Many a letter that might appropriately be introduced by "Dear Ethel," for example, would be more appropriately closed with "Clarence Wilson" than with "Clarence." Very informal, though not necessarily very intimate, is the use of the initials only in place of the complete signature.





## APPENDIX

### I. FIGURES OF SPEECH

A figure of speech is an intentional deviation from the ordinary mode of speech, for the sake of increased vividness or power of effect. We recognize such a deviation in these lines of Gray's *Elegy*:

Full many a flower is born to blush unseen,  
And waste its sweetness on the desert air.

We realize, too, that in this figure the poet adds, to the abstract thought regarding undiscovered worth, all our associations with flowers in untravelled places, and so expresses the idea with vivid charm and imaginative suggestiveness. The change is in the substance of the thought itself; it is to the new aspect of an old truth that we respond. Figures of this nature it will be well for us to consider first; later those figures that deviate rather in their grammatical or rhetorical structure.

1. *Simile*.—An example of simile, or imaginative comparison, is furnished by Shelley's lines:

I see the waves upon the shore,  
Like light dissolved in star-showers, thrown.

The vividness of effect is of course due to the picture suggested to the imagination in the second line. But here we must guard against misinterpretation. From the fact that the comparison expressed in a simile is often introduced by *as* or *like*, it might seem at first that formal structure is necessarily involved in the figure. But the simile is not always so introduced: we recognize what is essentially the figure in a single epithet of Byron's line,

By thy cold breast and *serpent* smile,

even though there is no introductory conjunction to mark and emphasize it. By a happy suggestiveness, too, the following stanza of Matthew Arnold's *Switzerland* has no need of the formal structure, for we feel instinctively the connection of ideas:

But on the stairs what voice is this I hear,  
Buoyant as morning, and as morning clear?  
Say, has some wet bird-haunted English lawn  
Lent it the music of its trees at dawn?

In varying degrees comparisons are elaborated, from a quick flash of imagery to a complex, highly finished picture. And if we take a sufficient number of similes in their context, we shall observe certain facts that can be partially illustrated by the following examples. The pithier similes scarcely interrupt the thought, but point, with vivid rapidity, to a suggestive aspect of it. To dwell on such comparisons

would be fatal, for the similarity is in one aspect only, and close scrutiny would merely reveal the unlikenesses. As to their place, it is in impassioned verse, in dramatic utterance, and in prose that we expect to find these quick similes of a single aspect. Other similes there are, however, which linger over the details of a comparison, suggesting new aspects of beauty, as if the author were led on by the sheer charm of his idea to express it all for its beauty's sake. These last are called Homeric similes, and are naturally most appropriate in heroic poetry of slow movement.

It is a beauteous evening, calm and free;  
The holy time is quiet as a Nun  
Breathless with adoration.

WORDSWORTH: *Sonnet.*

The steed along the drawbridge flies  
Just as it trembled on the rise;  
Not lighter does the swallow skim  
Along the smooth lake's level brim.

SCOTT: *Marmion.*

It ceased; yet still the sails made on  
A pleasant noise till noon,  
A noise like of a hidden brook  
In the leafy month of June,  
That to the sleeping woods all night  
Singeth a quiet tune.

COLERIDGE: *Ancient Mariner.*

The planks looked warped! and see those sails,  
 How thin they are and sere!  
 I never saw aught like to them,  
 Unless perchance it were

. . . . .  
 Brown skeletons of leaves that lag  
 My forest-brook along.

COLERIDGE: *Ancient Mariner*.

A character is like an acrostic or Alexandrian stanza;—  
 read it forward, backward, or across, it still spells the same  
 thing.

EMERSON: *Self-Reliance*.

And he saw that Youth,  
 Of age and looks to be his own dear son,  
 Piteous and lovely, lying on the sand,  
 Like some rich hyacinth which by the scythe  
 Of an unskilful gardener has been cut,  
 Mowing the garden grass-plots near its bed,  
 And lies, a fragrant tower of purple bloom,  
 On the mown, dying grass—so Sohrab lay,  
 Lovely in death, upon the common sand.

ARNOLD: *Sohrab and Rustum*.

2. **Metaphor.**—The step between simile, which  
 merely compares two ideas associated in the imagina-  
 tion, and metaphor, which identifies them, is illustrated  
 in the two following quotations, both from Words-  
 worth. In the sonnet addressed to Milton is the line:

Thy soul was like a Star, and dwelt apart;

and in the *Ode on Intimations of Immortality* occur the words:

The Soul that rises with us, our life's Star,  
Hath had elsewhere its setting,  
And cometh from afar.

Generally speaking, the metaphor implies stronger imaginative conviction than does the simile; certainly the mind never stops to separate the two ideas in a metaphor and place them side by side; keen insight or strong feeling have absolutely fused them, and they enter the mind as one thought. When Tennyson writes

Into the jaws of Death,  
Into the mouth of Hell  
Rode the six hundred,

we are carried on by the feeling of the poem; we are in no mood to quibble; to us the line of cannon and the mouth of Hell are one and the same thing.

In metaphors, as in similes, there are all degrees of complexity. The substance of Tennyson's metaphor just referred to is compressed in a single word in the warning from the first chapter of Isaiah:

But if ye refuse and rebel, ye shall be *devoured* with the sword.

Many a metaphor announces itself as such by the form it takes on. Thus, Lowell, in his essay *Shakespeare Once More*, speaks of Wordsworth in part as follows:

His longer poems are Egyptian sand-wastes, with here and there an oasis of exquisite greenery, a grand image, Sphinx-like, half buried in drifting commonplaces, or the solitary Pompey's pillar of some towering thought.

But later in the same essay, when speaking of Shakespeare, he uses another metaphor, unformulated, but none the less clearly implied:

The language was still fresh from those sources at too great a distance from which it becomes fit only for the service of prose. Wherever he dipped, it came up clear and sparkling, undefiled as yet by the drainage of literary factories.

Brief examples of metaphors follow; some are rapid and concise, others minute and elaborated.

Punishment is a fruit that unsuspected ripens within the flower of the pleasure which concealed it.

EMERSON: *Compensation.*

I warmed both hands before the fire of life,  
It sinks, and I am ready to depart.

LANDOR: *On His Seventy-fifth Birthday.*

I am in blood  
Stepped in so far that, should I wade no more,  
Returning were as tedious as go o'er.

SHAKESPEARE: *Macbeth.*

Happily we all shoot at the moon with ineffectual arrows;  
our hopes are set on inaccessible El Dorado; we come  
to an end of nothing here below.

STEVENSON: *Virginibus Puerisque.*

But 'tis a common proof,  
That lowliness is young ambition's ladder,  
Whereto the climber-upward turns his face;  
But when he once attains the upmost round,  
He then unto the ladder turns his back,  
Looks in the clouds, scorning the base degrees  
By which he did ascend.

SHAKESPEARE: *Julius Cæsar*.

**3. Personification.**—The mental process upon which Personification is based is not unlike that which underlies Metaphor: an idea is conceived of as a person, with human attributes more or less elaborately implied. Sometimes it is a narrow line that divides an idea conceived of literally from that which is conceived of, and generally indicated by capitalization, as figurative. When Herrick writes

Then while *time* serves, and we are but decaying,  
Come my Corinna! come, let's go a-Maying,

and when we read in another's verses

Love in thy youth, fair Maid, be wise;  
Old *Time* will make thee colder,

we do not get a very sharp distinction between the two conceptions of time. The process of Personification as completed, however, we can illustrate if we compare this line from *The Boys*, by Holmes:

Old *time* is a liar! We're twenty to-night!

In the examples of Personification that follow, it will be seen that the figure is often joined with another

figure, called Apostrophe. We expect to find instances more often in poetry than in prose; and for the more elaborate, sustained examples we turn naturally to the invocations of serious odes.

Awake, awake, my Lyre!

COWLEY: *A Supplication.*

If Care with freezing years should come.

WORDSWORTH: *Yarrow Unvisited.*

Go, lovely Rose!

Tell her, that wastes her time and me.

WALLER: *Go, Lovely Rose.*

All thoughts, all passions, all delights,

Whatever stirs this mortal frame,

All are but ministers of Love,

And feed his sacred flame.

COLERIDGE: *Love.*

Peace to the manes of the BUBBLE! Silence and destitution are upon thy walls, proud house, for a memorial!

LAMB: *The South Sea House.*

Stern Daughter of the Voice of God!

O Duty, if that name thou love

Who art a light to guide, a rod

To check the erring, and reprove.

WORDSWORTH: *Ode to Duty.*

**4. Hyperbole.**—Exaggeration goes through many degrees. When it approaches impossibility, yet with no intent to deceive, we call it “hyperbole.” We use the figure unconsciously in our every-day speech, as



when we say that a friend was "deluged" with invitations. We find in literature such examples as the following:

They were swifter than eagles, they were stronger than lions.

II. SAMUEL, i. 22.

All the earth and air  
With thy voice is loud.

SHELLEY: *Skylark*.

**5, 6. Synecdoche, Metonymy.**—It is customary to distinguish these two figures, although the essential principle of them is the same: an object is called, not by its literal name, but by some attribute that suggests it to the mind. The figure is called *synecdoche* when the whole is designated by a part, or a part by the whole. Examples are: "By ten o'clock we descried seven of the enemy's *sail*"; "But most he admired the Elgin *marbles*." *Metonymy* names a thing by some related idea; as, "She could not endure the *stage*," or "He made his livelihood by his *pen*." Both figures are used for the most part unconsciously, so that the instances we commonly meet with may often be considered idioms, rather than imaginative expressions. To distinguish between them gives occasion for logical analysis, but does not quicken literary appreciation.

**7. Repetition.**—With the consideration of Repetition we come to the second class of figures as we have divided them—those that deviate from ordinary speech

in the grammatical or rhetorical structure of the sentence. The substance of the thought does not necessarily undergo a change, but the strong feeling of the writer expresses itself in an unusual, emphatic form of words. Some of the varieties of Repetition furnish good examples. Coleridge makes the Ancient Mariner, in his poem of that name, describe his loneliness after the death of his companions:

Alone, alone, all, all alone,  
Alone on a wide, wide sea!

Deep personal emotion takes a similar form in the heart-broken lament of David over his dead son Absalom, in II. Samuel, xviii. 33:

O my son Absalom, my son, my son Absalom! would God I had died for thee, O Absalom, my son, my son!

In poetry, the effect of Repetition may be specially emphasized by the stress of the verse: witness the insistent note of command in this stanza from Scott's *Pibroch of Donald Dhu*:

Come as the winds come when  
Forests are rended;  
Come as the waves come when  
Navies are stranded:  
Faster come, faster come,  
Faster and faster,  
Chief, vassal, page and groom,  
Tenant and master.

The consideration of the refrain in poetry as a species of Repetition would perhaps carry us into a larger

subject than we are justified in entering here, but we can pause long enough to note what a variety of meanings are suggested in the refrain "Nevermore" in Poe's *The Raven*. Repetition with a slight alteration is used also by the poets with special effectiveness. The refrain of Tennyson's famous lyric from the *Princess* has rarely suggestive musical quality:

Blow, bugle; answer, echoes, dying, dying, dying.

But the refrain of the last stanza has, through a slight change of phrase, an effect of softness even beyond that of the preceding stanzas:

And answer, echoes, answer, dying, dying, dying.

**8. Balance.**—A thought, especially when it expresses comparison or contrast, is often most effectively set forth in a "balanced" construction. The ideas that are set over against each other are given corresponding positions in the sentence, and each tends to emphasize the other. The varieties of balance in words, phrases, and clauses, are shown in this passage from Johnson's *Rasselas*:

The old man trusts wholly to slow contrivance and gradual progression; the youth expects to force his way by genius, vigour, and precipitance. The old man pays regard to riches, and the youth reverences virtue. The old man deifies prudence; the youth commits himself to magnanimity and chance. . . . Age looks with anger on the temerity of youth, and youth with contempt on the scrupulosity of age.

In poetry we find an equally notable example of Balance in Pope's *Essay on Man*:

All are but parts of one stupendous whole,  
Whose body Nature is, and God the soul;  
That chang'd through all, and yet in all the same;  
Great in the Earth, as in th' ethereal frame;  
Warms in the sun, refreshes in the breeze,  
Glowes in the stars, and blossoms in the trees.

**9. Apostrophe.**—We associate Apostrophe with the signs of the vocative case,—the preceding “O”, and, very frequently, the following exclamation point, as in this example:

Oh, thou Parnassus!

Other forms there are, too, ranging from the abrupt beginning of Wordsworth's sonnet,

Milton! thou should'st be living at this hour,

to the elaborate invocation to Shelley's *Ode to the West Wind*, beginning:

O wild West Wind, thou breath of Autumn's being.

In connecting these varieties of form it is well to keep in mind the etymological significance of the word, namely, the “turning aside” to address, as if present, some person or idea conceived of as a person. This interjectional use of Apostrophe is well illustrated by the frequent pauses in Childe Harold's story of wandering, for the purpose of direct emotional address:

Spirit of Freedom!

Thou too art gone, thou loved and lovely one!

And yet how lovely in thine age of woe,  
Land of lost gods and godlike men! art thou!

The examples already given illustrate also the tendency to combine Apostrophe with Personification, especially in the invocations of odes.

**10. Interrogation.**—The same impulse that leads to the use of Apostrophe leads also to the use of another figure marked by rhetorical structure,—Interrogation. We can see the natural relation between the two illustrated by another quotation from *Childe Harold*:

Fair Greece! sad relic of departed worth!  
Immortal, though no more; though fallen, great!  
Who now shall lead thy scattered children forth,  
And long accustomed bondage uncreate?

But Interrogation stands often by itself, expressing simply the vividness with which a conception takes hold of the mind:

What is so rare as a day in June?

Where are the songs of Spring?

Will no one tell me what she sings?—  
Perhaps the plaintive numbers flow  
From old, unhappy, far-off things,  
And battles long ago:

Or is it some more humble lay,  
Familiar matter of to-day?  
Some natural sorrow, loss, or pain,  
That has been, and may be again?

WORDSWORTH: *The Solitary Reaper*.

**II. Study of Figures.**—It is all-important that we study figures in the right way: else we may make an interesting study dry and irksome, and lose a source of genuine pleasure in all our reading of literature. A writer uses a figure to bring his thought vividly or his feeling powerfully to his readers. It is ours to perceive, to respond, to enjoy. In this reaction to the suggestion of the author, mere analytical identification of a figure of speech plays a small part. The ability to recognize figures is implied in a full understanding of them, but the study of them by no means begins and ends with the calling of each by name. Nor is our critical sense likely to be so keen and sure that we can profitably formulate rules for the approval or condemnation of the figures we meet with in our general reading. That leads to shallowness, not to breadth of sympathy.

What, then, should the method be? We should make it our main business to catch the full intent of the author in using a given figure. Sometimes it means supplying the picture that the author suggests to the imagination. When we read the following stanza from Shelley's *Skylark*, it is not enough to note the "as" and put the figure down as a simile, but we are to remember the gradual paling of the moon in the

steadily brightening dawn, that we may the more vividly imagine the song of the receding lark coming fainter and fainter to the ear.

Keen as are the arrows  
Of that silver sphere  
Whose intense lamp narrows  
In the white dawn clear,  
Until we hardly see, we feel, that it is there.

Or when we read the first lines of Wordsworth's *Daffodils*,

I wandered lonely as a cloud  
That floats on high o'er vales and hills,

we think not of the tragic loneliness of the Ancient Mariner, but of that feeling of solitude that is expressed in another phrase later in the poem,—“in vacant or in pensive mood.”

Similarly, we can profitably take notice that one author or one passage is markedly figurative in comparison with another. But further investigation should concern itself less with statistical lists than with the larger questions of purpose and effect: Is the feeling especially intense? Do the subject and the mood make lavishness of figure particularly appropriate? Is there an austere directness of phrase that carries greater force than more polished, elaborated language would carry?

In many highly imaginative passages, figures tread on each other's heels, fuse and separate, become inex-

trically tangled. It is unprofitable to try to analyze such passages, still less to apply to them critical formulæ regarding "mixed metaphors" and the like. We read responsively and we enjoy, perhaps the more because the imaginative force of the passage carries its language beyond the range of close analysis and formal rules.

Ye Ice-fall! ye that from the mountain's brow  
Adown enormous ravines slope amain—  
Torrents, methinks, that heard a mighty voice,  
And stopped at once amid their maddest plunge!  
Motionless torrents! silent cataracts!  
Who made you glorious as the Gates of Heaven  
Beneath the keen full moon? Who bade the sun  
Clothe you with rainbows? Who, with living flowers  
Of loveliest blue, spread garlands at your feet?—  
God! let the torrents, like a shout of nations,  
Answer! and let the ice-plains echo, God!  
God sing ye meadow-streams with gladsome voice!  
Ye pine groves, with your soft and soul-like sounds!  
And they too have a voice, yon piles of snow,  
And in their perilous fall shall thunder, God!

COLERIDGE: *Hymn before Sunrise in the Vale of Chamouni.*



## II. VERSIFICATION.

Poetic composition is, in its essence, so much a matter of the imagination and the emotions that one hesitates to subject it to any sort of analysis, and no one would think of trying to reduce it to rules. It has, however, a formal side whose laws are more definite and binding than any laws of prose, and, though in actual practice there is still so much freedom that natural talent counts for everything, the main features of these laws can be broadly stated, and a knowledge of them turned to use in the right reading of poetry. The science of these laws is termed Metrics, or Versification.

12. **Metre** (*i.e.*, "measure") has meant somewhat different things in different languages. In Greek and Latin verse it refers to an arrangement of words based upon the length, or "quantity," of their respective syllables. In English verse it refers to an arrangement of words based upon accent, or stress. Metrical language, as we define it, is language so arranged that accents recur with measurable regularity, almost always at intervals of either two or three syllables. The rhythm of prose exhibits no such regularity; and early English poetry is less regular than modern. We shall treat of modern English poetry only.

13. **The Foot** is the metrical unit. It consists of a stressed syllable with either one or two accompanying unstressed syllables.

1. *Feet of Two Syllables.* If there is but one unstressed syllable we may have the combination  $\sim /$ , which is called an *iamb*. *De-vout'*, for instance, is an iambic word; and the following is an iambic line:

$\sim /$     $\sim /$     $\sim /$     $\sim /$     $\sim /$   
The cur-   few tolls   the knell   of part-   ing day.

If the stress comes first, we have the combination  $/ \sim$ , called a *tro'chee*. *Trochee* is itself a trochaic word; and the following is a trochaic line:

$/ \sim$     $/ \sim$     $/ \sim$     $/ \sim$   
Sang the   song of   Hia-   watha.

The former of these two measures, the iambic, is the predominant English measure, comprising by far the largest portion of all English poetry, especially poetry of the higher and more serious kind. It is perhaps our most flexible measure. The trochaic movement appears to be best adapted to light, lilting effects. Between the two movements there is no apparent technical difference except in the way in which they begin. If the lines of a poem normally begin with a light syllable, we call the movement iambic; if with a stressed syllable, trochaic. In both cases, there is a regular alternation of stressed and unstressed syllables, and any word having this alternation may be adapted to either measure. Thus, the word "water-lily" is found in an iambic line of Tennyson's *Lady of Shalott*,

$\sim /$     $\sim /$     $\sim /$     $\sim /$   
She saw   the wa-   terlil-   y bloom,

and in a trochaic line of Longfellow's *Hiawatha*,

Like a yellow water- lily.

Occasionally, entire poems hover between the two movements, some lines beginning with the stress and others with a light syllable. Examples are Milton's *L'Allegro* and *Il Penseroso*.

2. *Feet of Three Syllables.* In the three-syllable foot there are two unstressed syllables. The combination  $\sim \sim '$  is termed an *anapest*. Example of an anapestic line:

'Tis the last rose of summer left blooming alone.

The reverse combination,  $' \sim \sim$ , is called a *dactyl*. A dactylic line is

Out of the distance of dreams, as a dream that abides  
after slumber.

The *amphibrach*,  $\sim ' \sim$ , is not commonly reckoned among English feet, since a slight change in division of the syllables will throw it into either the anapestic or the dactylic class. For it will be observed that, in the three-syllable feet also, the name is sometimes merely a question of where we shall strike the division.

14. **The Line, or Verse.**—The combination of feet into a line constitutes a second and larger unit of verse. Lines are named from the number of feet they contain:

<i>Monometer</i> = one foot	<i>Pentameter</i> = five feet
<i>Dimeter</i> = two feet	<i>Hexameter</i> = six feet
<i>Trimeter</i> = three feet	<i>Heptameter</i> = seven feet
<i>Tetrameter</i> = four feet	<i>Octometer</i> = eight feet.

The most common English verse-form is the iambic pentameter. It is employed, either with or without rhyme, in nearly all dramatic poetry and in most epic and didactic poetry. Chaucer, Shakespeare, Milton, Wordsworth, Tennyson—in fact, all the great poets—have found this measure best adapted to their most serious work. It is sometimes called the English *heroic* verse.

The iambic tetrameter probably ranks second among favorite measures. It is found (often in alternation with trimeter lines) in ballads and the great bulk of lyric verse. It is frequently employed also for longer narrative poems, like Scott's *Marmion*. The trochaic tetrameter has been very effectively used by Longfellow in *Hiawatha*.

An iambic hexameter line is occasionally introduced to break the monotony of a long series of rhymed pentameters. It is then known by the French name of *Alexandrine*.

The dactylic hexameter is a line constructed upon the model of Greek and Latin heroic verse. Following that model, the sixth foot is never a complete dactyl, but lacks one syllable, so that the entire line can have no more than seventeen syllables, thus:

Somewhat a- part from the village, and nearer the  
Basin of Minas

Further, the dactyl of any foot except the next to the last (of that, too, very rarely) may be replaced by a two-syllable foot, reducing the total number of syllables in the line sometimes as low as thirteen. When this substitution is made, the two syllables should in strictness both be heavy, corresponding to the Latin two long syllables (— —, a *spondee*). In actual practice, however, the second syllable is frequently light, yielding an ordinary iamb.

Columns of pale blue smoke, like clouds of incense  
a- scending.

There are still other rules governing the dactylic hexameter. A pause, or *cæsura*, for instance, is commonly found in the line, usually in the middle (note the commas in the examples given), though it may occur elsewhere, especially in the second or fourth foot. But wherever it occurs, it should not come at the end of a foot. Perhaps the most familiar English poem in dactylic hexameters is Longfellow's *Evangeline*.

**15. Variations.**—The foregoing definitions apply to normal types of verse. Many variations from these types are found, some of which may be noted.

1. An extra light syllable is occasionally admitted in iambic and trochaic verse. The syllable, unless it comes at the end of the line, is usually such a one

as can be easily slurred over in pronunciation, *e.g.*,  
-*el*, -*en*, -*er*, -*y*, *the* before a vowel, etc.

Now fades the glimmering landscape on the sight.

The house of Pindarus, when temple and tower  
Went to the ground.

I kiss thy hand, but not in flattery, Caesar.

Sometimes such lines are made normal by eliding the extra vowel and indicating the elision with an apostrophe.

2. One of the light syllables is very frequently omitted in anapestic and dactylic measures—or sometimes both, at the end of a dactylic line. Compare the substitution of spondees in dactylic hexameter.

And what is so rare as a day in June?

One more Unfortunate

Weary of breath

3. Rarely, the light syllables of a foot are omitted altogether, their place being supplied by a very marked pause.

Break, break, break,

On thy cold gray stones, O sea!

4. Stresses are seldom equal. Especially in iambic and trochaic measures a very light syllable may occupy the stressed position if either the preceding or the following syllable be still lighter.

Sweet Auburn! loveliest village of the plain.

Here, as I take my solitary rounds.

Conversely, a heavy syllable frequently occupies the unstressed position.

The hare *limp'd* trembling through the frozen grass.

Note that the English heroic verse, though it has five time-beats, will scarcely average more than four strong stresses to the line, the requisite weight being usually made up by heavy syllables in unstressed positions.

5. The position of stresses may be occasionally shifted, yielding inverted feet, or, if we choose so to describe it, substituting a trochee for an iamb, etc.

Between the shadows of the vine-bunches

*Floated* the glowing sunlights as she moved.

Such inversion is most frequent at the beginning of a line or after a pause. It is mainly confined to iambic verse, the other measures having a more marked and regular accentual character.

6. Sometimes the light and stressed syllables of two successive feet are grouped instead of alternated, bringing about a kind of fusion of two feet into a long compound foot.

And the long mountains ended in a coast.

Flying from out of the black wood and crying.

**16. Rhyme** is a recurrence of the same sound or sounds. According to present English practice, two words are said to rhyme when they are similar in sound from the vowel of the last accented syllable to the close.

Masculine rhyme is rhyme of a single syllable. Examples: *gray—day*; *though—below*; *friend—end*.

Feminine, or double, rhyme is rhyme of two syllables. Examples: *Hesper—vesper*; *reaches—beseeches*.

Triple rhyme is rhyme of three syllables. Examples: *Hovering—covering*; *bring to them—sing to them*.

Slight variations of vowel sounds, and of certain consonant sounds (such as *s* and *z*, *f* and *v*) are admitted by most poets. Examples: *wave—have*; *pain—again*; *eyes—device*.

Weak, or light, rhyme occurs when one of the rhymed syllables has only a secondary word-accent. Examples: *dress—shepherdess*; *tell—desirable*.

**17. Alliteration** is beginning-rhyme, or similarity of sound (usually consonant) at the beginning of syllables. Examples:

*Home* is the sailor, *home* from the sea,  
And the *hunter* *home* from the *hill*.  
And *like* a soul belated.

If the consonant combinations are not entirely alike, the alliteration is imperfect, corresponding to imperfect rhyme, thus: *twist* and *turn*; *feeble* *re/rain*.

Alliteration is no longer used systematically in English verse, but only as an incidental musical element.



Somewhat similar is *assonance*, or the correspondence of vowel sounds within words. Example:

Ran riot, *gar*landing the *gnarl*èd boughs.

**18. Blank Verse** is verse without rhyme. When we speak of blank verse, without further qualification, we commonly mean the unrhymed iambic pentameter, as used by Shakespeare in his dramas, Milton in *Paradise Lost*, etc. In this verse there are no metrical units greater than the foot and the line—beyond that it moves in rhythmical masses and falls into rhetorical paragraphs, much like prose. Variety is obtained by varying the position of the rhetorical pauses, which may occur after any syllable, though most frequently they are near the middle of the line or at the end. Any very perceptible pause within a line is called a *cæsura*. When there is a rhetorical pause at the end, the line is said to be *end-stopped*; when there is no pause there sufficient to require a punctuation mark, the line is called a *run-on* line. Another name for the latter device is *enjambement*.

**19. Couplets.** The simplest use of rhyme is seen in the couplet,—two successive rhyming lines. Here again, when there is no further qualification, iambic pentameters are usually understood. The “classic” couplet, as used by Pope and others, is highly individualized, being a very definite unit, with practically complete sense, firmly end-stopped, and with all its parts neatly balanced. The couplet of Chaucer is much freer, while the extremely “romantic” couplet,

of Keats's *Endymion*, for instance, exercises quite as much freedom as blank verse in distributing its pauses. All these couplets are printed continuously, like blank verse, with large, irregular paragraph divisions.

**20. Stanza Forms.** Rhyme serves not only to add melody, but to combine lines into larger poetic units called stanzas. Regular stanzas may be constructed on the basis of length of line alone, without rhyme, as in Collins's *Ode to Evening*, but this is rare. The smallest possible stanza consists of two rhyming lines, and when couplets are printed separately, as in Whitier's *Maud Muller*, they may be called stanzas. Three-line stanzas, with triplicate rhyme, are also found. Above this the possible combinations become very numerous. Certain forms, however, are more common than others, and a few have distinctive names.

1. The *quatrain* consists of four lines of any length, usually with alternate rhymes, *a b a b*.

By the rude bridge that arched the flood,  
 Their flag to April's breeze unfurled;  
 Here once the embattled farmers stood,  
 And fired the shot heard round the world.

An important variation is that employed by Tennyson in *In Memoriam*, with enclosed couplet, thus: *a b b a*. The lines are tetrameter:

I held it truth, with him who sings  
 To one clear harp in divers tones,  
 That men may rise on stepping-stones  
 Of their dead selves to higher things.

Another variation is the Oriental quatrain of Fitzgerald's Rubaiyat, *a a b a*. The lines of this are pentameter:

So when the Angel of the darker Drink  
At last shall find you by the river-brink,  
And, offering his Cup, invite your Soul  
Forth to your Lips to quaff—you shall not shrink.

2. *Rhyme-royal* is a seven-line pentameter stanza, *a b a b b c c*. It was much used in Chaucer's time. See the Prologue to William Morris's *The Earthly Paradise*.

*Ottava rima* is an eight-line pentameter stanza, *a b a b a b c c*. The stanza and the name were borrowed from the Italian. Byron's *Don Juan* and Keats's *Isabella* are written in this stanza.

Another Italian form, not really stanzaic, is the *terza rima*, consisting of sets of triplicate rhymes interlocked, *a b a b c b c d c d e d*, etc. See Shelley's *Ode to the West Wind*.

3. *The Spenserian stanza*, invented by Spenser for his *Faërie Queene*, consists of nine lines—eight iambic pentameter, the ninth an Alexandrine—rhyming *a b a b b c b c c*. Byron has employed it in *Childe Harold*, Shelley in *Adonais*, and Keats in *The Eve of St. Agnes*:

All heaven and earth are still—though not in sleep,  
But breathless, as we grow when feeling most;  
And silent, as we stand in thoughts too deep:—  
All heaven and earth are still: From the high host  
Of stars, to the lull'd lake and mountain-coast,

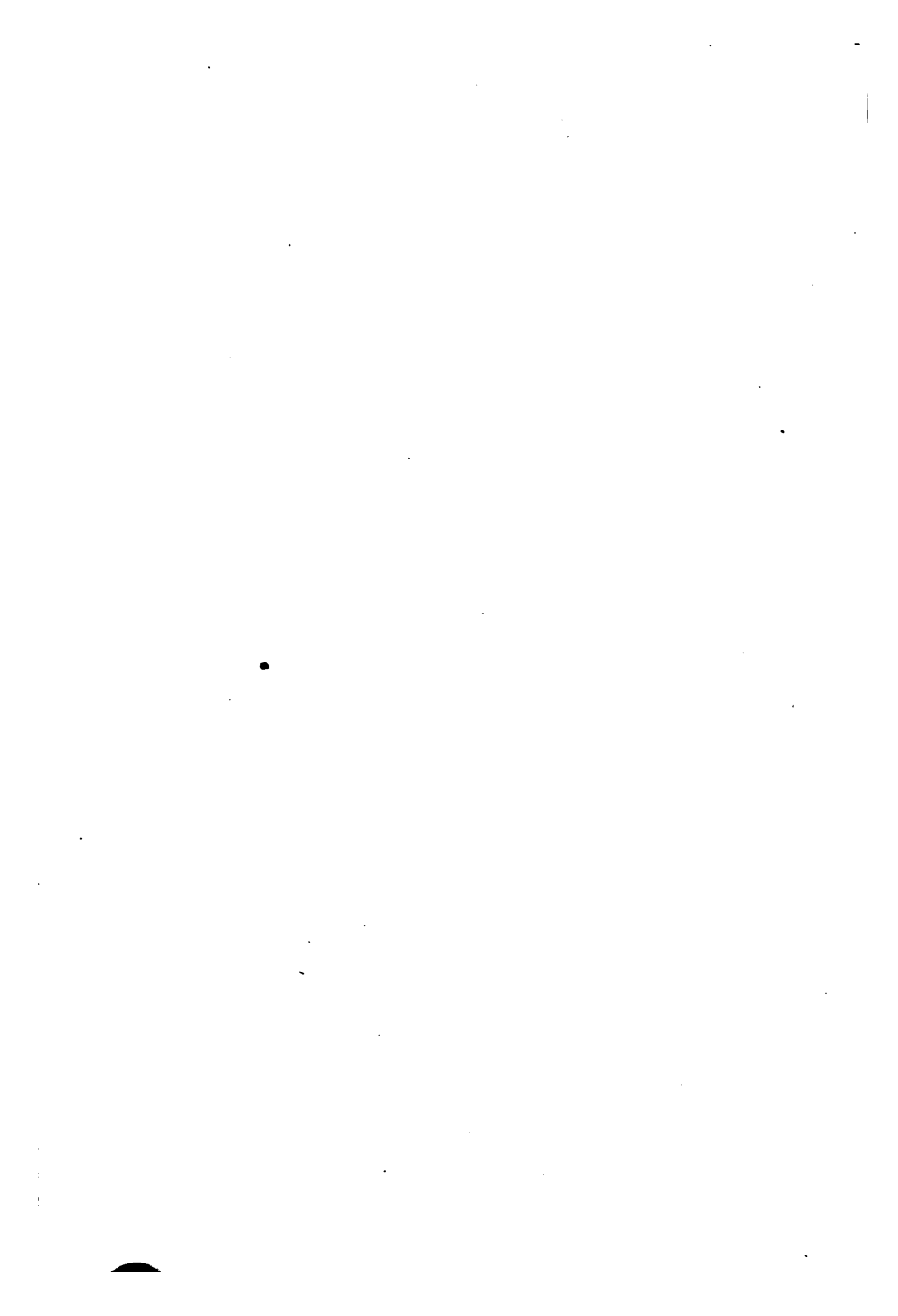
All is concentr'd in a life intense,  
 Where not a beam, nor air, nor leaf is lost,  
 But hath a part of being, and a sense  
 Of that which is of all Creator and defence.

**21. The Sonnet.**—The sonnet is a complete poem of fourteen iambic pentameter lines. In the strict Italian or Petrarchian form, it is divided into an octave and a sestet. The rhyme arrangement of the octave is *a b b a a b b a*. The sestet may contain either two or three rhymes arranged in any order,—*c d c d c d*, *c d d c c d*, *c d e c d e*, *c d e d c e*, etc., etc. The Shakespearian sonnet is arranged in three quatrains and a couplet, *a b a b c d c d e f e f g g*. Occasional variations from these formal rules are to be found. The following is an example of the Petrarchian type:

The world is too much with us; late and soon,  
 Getting and spending, we lay waste our powers:  
 Little we see in Nature that is ours;  
 We have given our hearts away, a sordid boon!  
 This Sea that bares her bosom to the moon;  
 The winds that will be howling at all hours,  
 And are up-gathered now like sleeping flowers;  
 For this, for everything, we are out of tune;

It moves us not.—Great God! I'd rather be  
 A Pagan suckled in a creed outworn;  
 So might I, standing on this pleasant lea,  
 Have glimpses that would make me less forlorn;  
 Have sight of Proteus rising from the sea;  
 Or hear old Triton blow his wreathèd horn.

**22. The Ode.**—The Ode is usually composed of lines of varying length, and divided into stanzas, or strophes. In the so-called “Pindaric” odes of Cowley and his imitators, these strophes are entirely irregular in length and form. Dryden’s *Alexander’s Feast* is an example. In the Pindaric ode proper, the stanzas are arranged in triads of strophe, antistrophe, and epode, and these correspond throughout. That is, some arrangement of lines and rhymes is selected for the strophe and preserved through all the succeeding strophes and antistrophes, with a different arrangement for the epodes, which is likewise preserved through the following epodes. Such is Gray’s *The Bard*. Many simpler arrangements of more or less regular stanzas are also called odes, such as the familiar odes of Shelley and Keats.



## EXERCISES





# NARRATION

## [CHAPTER I]

### ORAL

1. Tell the class orally, without too much preparation, some story, as clearly and naturally as you can. Your subject might be chosen from a list like this:

1. Some legend about a place or person.
2. The life of some historical character.
3. The life of some character of fiction.
4. Some historical incident.
5. An incident from fiction.
6. A story from to-day's newspaper.
7. A story of your father's early life.
8. Some tradition of your family history.
9. A story of your childhood.
10. An anecdote about a child you know.
11. The story of a prank you have played.
12. An account of an interesting outing.
13. A school experience.
14. An experience of vacation time.
15. An animal story.
16. An account of the occasion when you were most frightened.

2. Select some experience of your own which you intend writing, and consider how you will tell it. Then tell the class what the central action of the story is, and let them ask such questions about details as interest them. Do their questions suggest matter which should be included in the written account? Do they justify you in leaving out anything you had intended to include?

3. Determine upon some story having quick, exciting action at its climax. Write the climax first, and then put down in order the circumstances necessary to make clear the main action. Read the climax to the class, and see if their questions suggest points that you had overlooked.

4. Read aloud to the class some story having a surprise at the end,—the revelation of a trick, the explanation of some hidden circumstance, or the interference of some unexpected agent. Pause at the end of each sentence to allow members of the class who think that they can anticipate the conclusion to indicate it by raising their hands. Then compare notes to see how far they were right, and how successfully the surprise was concealed.

5. A boy has quarreled with his friend over a game of marbles. The friend, in anger, has let the cows belonging to the boy's father into the road. The father, believing that his son has been careless, reduces his allowance; and so the son determines to run away. Assuming now that you were going to take up the story at this point, discuss how the facts, as stated, might

best be brought in incidentally as the story progresses. Would a formal introduction be better in such a story as this?

6. Read aloud to the class the beginning of a story you are about to hand in. Let the class infer what kind of story is likely to follow, and then, after they have heard the rest of the story, consider whether the introduction was well suited to the story or not.

7. Read your story aloud to the class, stopping just before you come to the end. After the class has suggested endings, read your own, and consider which is best.

8. Picture in your own mind the appearance of a character you have introduced into one of your stories. Read the story aloud, and see whether the members of the class can visualize the character. Can some touches be introduced to advantage making the appearance of the character more vivid to the reader?

9. A member of the class comes to school unprepared in his lessons, and finds the teacher assume the terrifying appearance of a monstrous ogre, who torments him horribly for the edification of the pitiless class until—he awakes and finds it all a dream. If you were writing this story, would you tell it in the first person, as if it were a personal experience; or would you narrate it as the experience of a friend; or would you tell it in the third person, yourself being merely the story-teller, without personality or individuality? Why?

10. A man is awakened in the night by burglars,

whom he manages to outwit and capture. Would it be more effective to tell the story in the first person or the third?

11. A man rescues another from drowning. Which method of narration would be more effective here? Which shall tell the story—the rescuer or the rescued?

### WRITTEN

1. Write, as for a diary, an account of some special occasion you remember,—the experiences, for example,

1. Of a school day.
2. Of a day's travel.
3. Of a drive.
4. Of a shopping expedition.
5. Of a summer excursion.
6. Of a trip on the water.
7. Of a rainy Sunday.
8. Of the Fourth of July.

2. Write a page from the diary of:

1. Robinson Crusoe.
2. Godfrey Cass.
3. Mark Antony.
4. Portia.
5. Tom Brown.
6. Isaac of York.

3. Narrate the imaginary adventures of a jack-knife; of a rag doll; of a marble; of a bicycle; of a coat.

4. Tell a true story of a dog, with an attempt to distinguish the dog, so far as possible, from other dogs.

5. Tell a story of animal intelligence to one who does not believe that animals think.

6. Tell some story from your own experience, as, for example:

1. The most exciting moment of your life.
2. The time you were most tired.
3. The greatest surprise of your life.
4. How you earned your first money.
5. Your greatest disappointment.
6. The proudest day of your life.

7. Write stories in which the following words are used, bringing in each one:

Fireman. Shrieked. Hazardous. Alarm. Swung. Madly. Awe-struck. Imploringly. Shawl. Shivering. Ladder. Clanging. Limp. Safely.

Shimmering. Cart. Flashed. Cool. Whizzed. Fly. Three-pounder. Jerked. Unruffled. Lost. Excitedly. Patience.

Wandered. Dark. Frightened. Owl. Alone. Rabbit. Forgetting. Startled. Chased. Sturdy. Tears. Tried. Lantern. Slept. Alarmed. Drowsily. Found. Peaceful.

8. Write a story giving point to one of the following proverbs:

A fool always comes short of his reckoning.

A grain of prudence is worth a pound of craft.

A man may buy gold too dear.

Subtlety set a trap and caught itself.

Use your wit as a buckler, not as a sword.

Curiosity killed the cat.

You may lead a horse to water, but you can't make him drink.

Every dog has his day.

Nothing ventured, nothing won.

A miss is as good as a mile.

It never rains but it pours.

A rolling stone gathers no moss.

9. In some strange manner you have come into exclusive possession of the knowledge that in a bay or river near your home there formerly existed an island, which has long ago disappeared. Tell how you came to know about this mysterious island, and add such details about the strange people of the island, their customs and their history, as you may think well to divulge to the general public.

10. Tell a story having quickness of action at its climax in such a way that there will be no necessity for explanations at the interesting part. Such a story might be upon:

1. A rescue.
2. A race.
3. A match game.
4. A runaway.
5. A narrow escape.
6. A fire.

11. Devise beginnings of stories for other members of the class to finish. More than one member might try to finish the same story. Such beginnings might be suggestive of what is to follow. Thus:

Pete ran to the gate, barking furiously. That meant tramps, and tramps were his special aversion; Molly even declared that he could smell them before they came over the hilltop beyond the barn. But Pete, with all his valor, was too much of a pup to have much discretion. And so, when he found the gate open this time, and scrambled through it, I threw down my rake and went to the gate to see what might happen. The tramp came right on, not appearing to see Pete, but I noticed that he held one hand suspiciously behind him. Suddenly—

We were determined to get even. We had always invited the boys of the school when we got up picnics, and now to hear that they were going off without even telling us was too much to endure in patience. But Susan had learned that some ice-cream had been ordered to be sent from "Mason's" to old Mrs. Schneider's, near the stone bridge. That hint was enough, and by the time school was over Susan had a deep counterplot all ready to propose to us. In the first place, we were not to seem to care a bit; in fact, we were to announce casually a picnic of our own. Meantime—

12. In the same way, contrive endings to which stories might be fitted by other members of the class. Here are two:

"I made a sort of temporary sling," resumed Grandfather, after a pause, "out of an old bandanna handkerchief, and with the aid of my left hand was able to mount my horse and ride back to camp. But the shot had torn away too much of the finger to save it; and so from that day to this I have had only three fingers, as you see, on my right hand."

Myrtle turned in bed as her mother came in to bid her good-night. "Make no mistake about it, Mother," she said; "the next time I go to the city I shall take enough money with me to carry me through safely."

13. There is some crisis, perhaps, in the history of one of your school organizations, and an important question must soon be decided. Review the history of the organization so that those who read may have an intelligent basis for present judgment.

14. Tell the story of the early life of some public character, emphasizing the things that helped to prepare him for his future career.

15. You are going to read aloud to your mother from the middle of some novel or play that you have been studying. Tell briefly and clearly so much of the story as will enable her to follow intelligently the part you intend to read.

16. Write about some trick that has been perpetrated on yourself or one of your friends. When the trick has been revealed to its victim, consider whether or not it is better to tell in detail what were the results of the trick.

17. Narrate the sad adventures of a mother, concealing until the last moment the fact that she is a hen.

18. Write newspaper accounts, to fit the following headlines. Arrange and proportion your "story" so as to make it interesting.

**DISASTROUS RESULTS OF SPECTATOR'S INDIGNATION.**

**MAN IN A PARIS THEATRE FLINGS HIS CAP AT A VILLAIN  
ON THE STAGE.**

**MISSILES SENT TO DISLODGE IT FROM THE CHANDELIER  
CAUSE DISTURBANCE IN THE PIT.**



BROKEN RESERVOIR DOES MUCH DAMAGE.  
THE "MILLIONAIRE'S COLONY," NEAR SANTA BARBARA, LAID  
WASTE. SAID TO BE WORK OF GROUND-SQUIRRELS.  
IMPROVEMENTS NOW AT A STANDSTILL.

FOOTPADS ROB LUKEN'S COACHMAN.  
BOLD CRIME ALARMS PEOPLE RESIDENT IN LAKE SIDE  
DISTRICT.

RUFFIANS ESCAPE, AFTER HARD FIGHT.

19. Have some of the boys write an account of a swimming lark or hunting excursion, and assign to some of the girls the same subject. Read aloud, to see whether the girls' accounts can be distinguished from the boys'.

Do the same with some subject the girls would more naturally write about—a picnic, for instance.

20. Have two characters give their separate versions of the same story. Their sympathies may be so far apart that the stories are likely to differ radically. A few such subjects are:

1. A Schoolboy's Prank—  
told by the teacher and by the boy.
2. A Runaway—  
by the old lady in it and by the girl who sees it.
3. A City Fire—  
by a countryman and by a city man.
4. A Bicycle Collision—  
by a boy and by a man, each of whom thinks he is in the right.
5. A Picnic—  
by the boy who enjoyed it and by the girl who did not.

## EXERCISES

6. A School Commencement—  
by the teacher and by the mother of one  
of the graduates.
7. A Quarrel—  
by the two boys who took part.

Retell a story that one of the class has written, from the point of view of one of the characters in it.

21. Write your experiences in a dream or nightmare, considering whether or not it is more effective to hold back until the end the fact that it is a dream.

22. Write, in dialogue form, a scene between two characters,—a scene which leads to some resolution or action on the part of one or both of the actors. Such dialogues might be between:

1. A mistress and her cook, as the result of which the latter leaves.
2. A farmer and a city lawyer, in which the former decides not to take the latter's family for summer boarders.
3. A farmer and his son, after the latter has been expelled from school.
4. A teacher and a pupil who, though innocent, has been accused of cheating.
5. A policeman and a quick-witted Irishman whom he has caught stealing fruit.
6. Two girls who are sitting up to talk over a dance.
7. Two boys, one of whom persuades the other to stop studying and go skating.

23. Write the one-sided conversation that Mr. Smith overhears at the telephone:

1. When his wife is being told about Mrs. Brown's troubles with her cook.
2. When his daughter greets a friend just home from Europe.
3. When his son tries to get Andy Blake to pitch in the coming school game.

## DESCRIPTION

### [CHAPTER II]

#### ORAL

1. Study the page of flags in the dictionary. The next day describe one of the flags orally to the class, and see how many can identify it.

2. Make a design for a new flag. Describe it orally, while the members of the class draw it from your description. If any do not get it right, whose fault is it?

3. Describe a building in your town, and see how many of the class will recognize it from your description.

4. Describe, similarly, a character from some book the class has been studying, for identification by the members of the class.

5. Bring to class a list of details that you think could fittingly be introduced in a description of a scene in your town. Let the class determine how far away you are supposed to be standing.

6. If you could take only one photograph of your school to keep as a souvenir, where would you place your camera so as to get the best possible view? Compare your conclusion with those of others of the class.

7. Map out in your own mind a walk that might be taken in or about your town from the railroad station. Identifying your turning-points and landmarks by brief general description only, not by giving names, describe the course of the walk so that a stranger could follow it from your directions. Let the class judge of your success.

8. A visitor, desirous of seeing your town, is being escorted about by members of your class. Describe the way to any place you may previously select, and then designate a classmate who shall take up your duties at that point and describe the things of interest that might be shown. Let your classmate then indicate the way to another stopping-place, and name another student who shall immediately take up the duty of pointing out the features of the new scene. Continue this until the visitor has seen everything interesting, or is tired. Be as brisk and entertaining with him as you can.

9. Select, with your classmates, some scene that might be the subject of a comprehensive description from some definite point of view. Jot down the details in the order you would propose to use in a description, and see whether you can defend your order if it is criticised by a classmate.

10. In your memories of your school days twenty years hence, what scene or occasion in your schoolroom do you think will be most vivid, and what features of it will stand out most prominently? Compare notes with your classmates, to see how far you agree.

11. Fix upon some public occasion in your town that is vivid in the memory of the class as a whole. If you were going to describe the scene, what points would you pick out to emphasize? See whether your classmates can suggest features of the scene better worth describing.

12. If you were to give a reader some vivid idea of some special set of conditions in your town or neighborhood (as for example a bleak winter's day, a sultry summer noon, a holiday, or a Sunday afternoon) what place would you take as most typically setting forth those conditions? Be ready to state orally your reasons, and to defend them should they be criticized.

13. Bring to class a photograph of a scene familiar to the other members of the class, and with it a series of items, that might be used in a written description of the scene, jotted down under the following headings: (1) actions, of people or things, not clearly indicated by the picture; (2) sounds; (3) smells. The object is to determine what items, if incorporated in a written description of the scene, would make such an account more vivid to a stranger than the impression he would get by only seeing the photograph. Can your classmates, by criticizing your list, improve it?

14. Write, as you would an impromptu theme, the first sentence or two of a description of a scene depicted by a photograph that has just been seen and discussed by the class. Compare your results with the introductions prepared similarly by the other members of

the class, and see which introduction gives the key-note of the picture most vividly and suggestively.

15. Fix upon a scene in some book or play you have been studying as a class, and select a character whose personality and bearing in the scene is distinct and vivid. If you were writing an account of the scene, and wished to give a clear impression of the character without actually describing him (or her), what word would you use to express his manner of walking? his voice? his way of looking? When you have selected the words (probably verbs) which you should use, compare them with those chosen similarly by your classmates.

### WRITTEN

1. Write a condensed, accurate description, that might be printed in a newspaper or on a handbill for purposes of identification, of one of the following:

- A lost dog.
- A stolen horse.
- A stolen bicycle.
- A bank defaulter.

2. Describe with some minuteness:

- A flower.
- A butterfly.
- A caterpillar.

3. Describe, so that the members of the class will recognize it:

- A store window.
- A bill-board.
- A barn.

4. Select a character from some book you know, and describe him accurately, as he might appear in a certain scene, so that an artist could, from your description, know how to picture him in an illustration.

5. Find a picture with some simple objects in it, and describe it, giving especial attention to the relative position of those objects. Then give your description to a classmate, and see whether he can draw an outline of the picture from your words.

6. Describe, with all due sympathy and appreciation:

    Yourself, as you think you will look at forty;  
    An elderly woman, as you think she looked at sixteen.

7. Describe the chancel of your church, first briefly, as you see it from the main door; then more in detail, as you see it from a front pew.

8. Describe your front garden, first from the front gate, then from an upper window of the house.

9. Describe the scene from your bedroom window, first what is near, then what is farther off, etc.

10. Describe a barn, as you see it from the main door. Then escort the reader through, changing the point of view.

11. Describe the course of a walk near your home, so that a stranger could follow the same route without difficulty.

12. Diagram model athletic grounds; accompany the plan with your comment as you escort, in



imagination, a friend from place to place, pointing out the noteworthy features of the grounds.

13. Describe the college room you would like to have some day.

14. Describe:

A sea-beach, to a boy who has never seen one.

A rose, to an Esquimaux.

A waterfall, to a girl who has lived always on the prairie.

A camel, to an Indian boy.

A gentleman's evening dress, to Sir Walter Raleigh, imagined as come to life again.

A girl's ball-dress, to a boy without sisters.

15. Describe your street (1) on a Sunday afternoon in summer; (2) while a winter storm is raging.

16. Describe (1) a circus, a country fair, or a campaign meeting when it is in progress, and alive with people, and (2) the scene of it after the people have all withdrawn.

17. Describe from imagination (1) a prim woman; (2) a slovenly boy; (3) a "sporty" young man; (4) a garrulous old sailor; (5) a gentle minister; (6) a reckless cowboy.

18. Describe a scene which gives a prevailing impression of (1) peace, (2) splendor, (3) solitude, (4) grandeur, (5) melancholy, (6) confusion, (7) mystery, (8) laziness, (9) decayed magnificence, or (10) terror. Choose landscape, buildings, people, objects, etc., to suit your purpose, and select an occasion when these details will seem most effective. Read your scene to

the class, and see whether its members can supply the correct title.

19. Describe a busy city street as it appears (1) to a country boy, seeing it for the first time; (2) to a soldier, who spent his boyhood in the city, and now comes back from the war; (3) to a homeless newsboy, selling papers for a living.

20. Describe a scene in haying-time (1) as the farmer sees it; (2) as a young woman summer boarder sees it.

21. Describe a parade of men leaving town to go to war (1) as the mother of a soldier sees it; (2) as a small boy sees it.

22. Describe, giving special attention to the various sounds heard:

A crowded city street.

A threshing scene.

23. Describe a market scene, giving attention to the sounds and smells, as well as to the sights.

24. Describe a public speaker, indicating the quality of his voice at different times, his bearing and gestures, his effect upon his audience.

25. Consider the following description simply as material. Describe anew the character, by grouping some details together, bringing in others indirectly, and subordinating them all to a single impression of the personality of the person described. See whether you have not, in this way, avoided the monotony of sentence structure.

He is about six feet tall, and very slim. He seems to avoid company in his walks about the city, and he ap-

pears embarrassed when talking with any one. His forehead is wide, but his face narrows very much as it reaches the chin. His nose is prominent, and he has high cheekbones. He has large dark eyes, and when any one speaks to him unexpectedly he turns around with a half-startled, half-defiant expression. His mouth is small. His hair is dark, and long in front, hanging over his large forehead. He wears a black slouch hat, and generally a black coat. His collar is very high, for he has a long neck. He seems to have had some trouble, over which he is brooding most of the time.

# EXPOSITION

## [CHAPTER III]

### ORAL

1. Change each of the following titles so that it will fit a paper of purely expository interest, and then designate some of the matters that would naturally be treated in such an explanation. Do the titles as here given suggest other possible methods of treatment—narrative, descriptive, or argumentative? If so, show how.

A Ship-yard.

The Needs of the United States Navy.

Equipping Camp.

The — School Baseball Team.

Summer Sports.

The Problem of the Slums.

Breaking Wild Horses.

College Entrance Examinations.

My Church.

Edgar Allan Poe.

2. Each of the following titles suggests subject matter from which several expositions, dealing with different phases of the subject, could be drawn. Assum-

ing that you have sufficient knowledge at your command, indicate some of the expositions that you could write by limiting the subjects given.

[EXAMPLE.—*The Automobile.* 1. The Development of Automobiling in the United States (automobiles for business purposes—the extent to which they are used; as pleasure vehicles—growing popularity as evidenced by the sale of cars and the spread of automobile clubs; for racing purposes—the kinds of races, the records, etc.; the future of automobiling in the United States). 2. The Relative Value of Different Kinds of Motor Cars (the gasoline motor—its advantages, its disadvantages; the electric motor—its advantages, etc.). 3. The Construction of a Gasoline Motor Car (the gasoline tank; the engine; the transmission gear, etc.).]

Photography.

School Fraternities.

Camping.

The Iron Industry.

Aerial Locomotion.

Football.

The United States Army.

The Public School.

The Daily Newspaper.

Missionary Labor.

3. Jot down three points, while your classmates are doing the same, that would be important to have brought out in an exposition upon a given subject, but that would probably not be mentioned if the paper were to be a description. Have three points important in description but unimportant in exposition jotted down for the same subject, and let the members of

the class criticize the selection of details. Remember that the description generally deals with a particular object, whereas the exposition may deal with the common characteristics of a class of objects.

[EXAMPLE.—*A Student Lamp*. Exposition: the reservoir opening; the air-passages; the wick. Description: the shape; the material; the lamp-shade (color, etc.).]

A Clock.

An Incubator.

A Gaff Topsail.

A Harrow.

A Sewing-machine.

An Oak.

A Churn.

A Pudding.

4. If you were to write upon any of the following subjects for one set of readers, your paper would naturally be expository in nature; whereas if you were to address another audience your remarks would tend to become argumentative. Select for each subject two audiences, to one of which you could appropriately address an exposition, to the other an argument.

[EXAMPLE.—*The Physical Results of Excessive Bicycle Riding*. Exposition: addressed to a medical journal, or society of physicians. Argument: addressed to a school board considering the advisability of abolishing inter-scholastic bicycle meets.]

The Value of Greek as a School Subject.

The Accomplishment of New York's Last  
Municipal Administration.

The Results of International Arbitration.

The Advantages of Interscholastic Football.

Poe's Claims to Greatness.

The Crimes of Tenement-house Landlords.

5. Frame a definition of some familiar object that has been designated on a strip of paper given you by the teacher. When called upon, give your definition and see how far the members of the class are successful in determining the object that you have defined.

6. Having collected from the dictionary a number of definitions of nouns, each with clearly distinguished genus and difference, read the name of the object defined and the difference of the definition to the class, letting the members determine in each case what the genus is.

7. Distinguish, by supplying the difference of each definition, the following pairs of words:

A tree is a plant—

A bush is a plant—

A conjunction is a part of speech—

A pronoun is a part of speech—

A coat is a garment—

A shirt is a garment—

A torpedo boat is a vessel—

A man-of-war is a vessel—

Beer is a beverage—

Tea is a beverage—

8. Improve the following definitions:

A guide is a man who conducts, or shows the way.

A polygon is a plane figure having straight sides.

A platter is a flat porcelain dish.

A hole is a pit in the ground.

Wings are the members by which birds move.

Flesh is the muscular covering of a man's bones.

A bridge is a road connecting two sides of a river.

A preposition is a part of speech governing a noun.

A ridge is a wrinkle on a surface.

A strait is a body of water that has land on two sides of it.

The subject of a sentence is the noun about which something is said.

A bicycle is a machine that you ride on.

9. If you were to write explanations supplementary to definitions, of each of the terms given below, for which would you use the method of analysis? For which would you draw diagrams? For which would you give a typical example or two? Would you in any case combine two or more methods?

A Fault (in Tennis).

A Relay Race.

A Coaster Brake (of a Bicycle).

Soft Drinks.

A Commissioned Officer (in the Army).

A Centerboard (of a Boat).

A Fad.

A Handicap (in a Boat Race).



Slang.

An Error (in Baseball).

The Circulation of the Blood.

Feather-stitching.

Hazing (at College).

A Corner (in the Stock Market).

A Jibe (in Sailing).

Anticlimax (in Writing).

An Eclipse (of the Sun).

An Umbrella.

A Gusset (of a Shirt).

A Boom (in the Market).

10. Draw on the blackboard a diagram (or diagrams) explaining a simple piece of machinery, and answer as directly as possible the questions concerning it put by the members of the class in turn. It should be their effort to understand the diagram with as few questions as possible; yours to answer clearly each question in as few words as possible.

11. Assuming that you are about to write a formal exposition on a given subject, announce your title to the class and let each member in turn suggest some matter which he thinks should be dealt with in the paper. Do the suggestions give you some ideas you had overlooked? Are there some matters suggested that do not belong in the paper? If so, give reasons.

12. Bringing into class some simple apparatus, demonstrate orally to the class some principle of physics or chemistry as shown by a simple experiment, making your explanation so clear that no mem-

ber of the class will have to ask a question upon any point.

13. Read aloud to the class the introduction, but not the title, of an exposition that you have written, and see whether they can tell what aspect of your subject you have written about, and for what sort of an audience.

14. In reading your exposition to the class, stop before you come to the conclusion, and let the other members suggest endings. Then read your own, and compare the results.

### WRITTEN

1. Write explanations of three of the terms contained in the list in oral exercise 9 of this chapter. Select terms for which somewhat different methods are used.

2. Explain the difference between the two terms of a pair, chosen from the following list. Make clear first what there is in common to the two terms, then what it is that distinguishes them. Do not hesitate to use typical examples to make the point clear.

A Pace and a Singlefoot.

A Phonograph and a Graphophone.

A Safety and a Touchback (in Football).

A Tragedy and a Melodrama.

A College and a University.

Timidity and Cowardice.

A Primary and a Caucus.

A Sonata and a Symphony.

A Referee and an Umpire.

Theology and Religion.

Anatomy and Physiology.

A State and a Territory.

3. Explain, by means of diagrams, one of the following processes. After the papers are written have each criticized, if possible, by a student who is comparatively unfamiliar with its subject.

How a Gun is Fired.

How a Camera-plate is Exposed.

How Hemstitching is Done.

How a Boat is Steered.

How a Coaster Brake Works.

How to Make a French Knot.

How a Fountain Pen Works.

How Light is Refracted.

How a Dress Pattern is Used.

How a Turning-lathe is Worked.

How a Stocking is Darned.

How a "Four-in-hand" is Tied.

How a Saddle is "Cinched."

How a Book-cover is Fitted.

4. In the following cases you may have to imagine a set of circumstances as actually existing. Make the occurrence perfectly plain to your reader, using any means at your command.

A and B collide on their bicycles. Each blames the other. Explain the situation, showing that B was in the right.

The bread came out of the oven spoiled, to the surprise of the cook. Show just how and why it happened.

In the last of the ninth inning the opposite side is in and the bases are full, but the score is 8 to 7 in your favor. A triple play is made, saving the game for you. Explain to a baseball man just how it was done.

At the top of the long hill a rear wheel was smashed, but by rigging a pole in its place you managed to get the carriage home. Just how did you do it?

A watch fell down the empty well. How was it recovered?

A fireman saw a woman at the fourth-story window of a burning building. Though the ladders reached only to the second story, he managed to rescue her. Show just how he did it.

Your house was moved bodily from one lot to another. Explain how it was done.

On your camping trip you made a log house. Give directions for building its duplicate.

You have achieved particular success in cooking a certain dish. Show how another can get like results.

By a lucky chance you escaped uninjured from what might have been a serious accident to you. How did it happen?

5. Having chosen a definite title for a formal exposition, jot down six headings that might properly belong to an outline of your paper. Then put down four headings which are suggested by the general subject, but which do not properly belong under the title you have chosen.

[EXAMPLE.—*The Processes of Hydraulic Gold Mining.* Appropriate: washing out the bank; using the sluice-boxes; the chemical process. Inappropriate: the out-

put of gold in America; the wages of hydraulic miners; the history of hydraulic mining.]

6. In constructing an outline, if we decide upon one of the main headings for the body of the paper, we will do well to choose other headings that consistently supplement this one. The one heading will give the key to the others. From the title of each of the following expositions, and from the hint given by a single heading, complete a consistent outline.

[EXAMPLE.—*The Party Primary* (heading: "When Held").

Outline:	The Party Primary,	Why Held.
"	"	" By Whom Held.
"	"	" When Held.
"	"	" Where "
"	"	" How " ]

Benjamin Franklin's Services to America  
(heading: "As a Statesman").

Raising Peach-trees in a Nursery (heading:  
"Caring for the Seedlings").

Construction of a Repeating Rifle (heading:  
"The Magazine").

Advantages of my Native Town as a Place of  
Residence (heading: "Educational").

How to Make a Shirtwaist (heading: "Fitting  
the Sleeve").

How to Conduct a Literary Society Meeting  
(heading: "Old Business").

The Game of Basket-ball (heading: "By Whom  
Played").

How to Set up a Camp (heading: "Making the  
Stove").

7. In the following groups of headings, certain headings are of coordinate value as main headings, and others, if they should be allowed in the outline at all, should take their place as subordinate headings. Determine in each group which headings belong to each class. The headings as given do not pretend to be complete.

[EXAMPLE.—*California as a Resort of Tourists* (headings:

The Old Missions.  
 Attractiveness of Climate.  
 Seacoast Scenery.  
 The Tournament of Roses in January.  
 Places of Historic Interest.  
 Conveniences of Travelling.  
 The Discovery of Gold.  
 The Hotels—Del Monte, etc.  
 Out-of-door Pleasures.  
 Opportunities for Investment.  
 The Mountains.  
 The Railroad Facilities.  
 Attractiveness of Scenery.)

Headings rearranged:

Attractiveness of Climate.  
     Out-of-door Pleasures.  
         The Tournament of Roses in January.  
 Places of Historic Interest.  
     The Old Missions.  
 Attractiveness of Scenery.  
     The Mountains.  
     Seacoast Scenery.  
 Conveniences of Travel.  
     The Railroad Facilities.  
     The Hotels—Del Monte, etc.  
 (The Discovery of Gold—omit, as being out of place.  
 Opportunities for Investment—omit, as being out of place.)]

Planning and Furnishing a Private Library (headings:

- Where the Room Should be Placed.
- The Reading-table.
- The Book-shelves.
- How the Room Should be Upholstered.
- How the Furniture Should be Placed.
- The Rugs.
- The Windows.
- The Color of Walls, Curtains, etc.
- The Couch.
- The Chairs).

How Football is Carried on at our School (headings:

- The Captain—How Chosen; Duties.
- The Team and its Training.
- The Coach and his Duties.
- The Officers and their Duties.
- Practice Games.
- The Manager and his Duties.
- Match Games.
- Arranging the Schedule of Games.
- Handling the Revenues from the Game.)

A Model Farm (headings:

- The Barn.
- The Dairy.
- The Pasture.
- The Apple Orchard.
- The Overseer.
- The Live Stock.
- The Crops Raised.
- The Wheatfield.
- The Horses.
- The Farmhouse.
- The Cattle.
- The Buildings.)

8. Reword the headings in the following groups so that they will conform to one another and will each indicate a clear division of its subject.

[EXAMPLE.—*The Pleasures of Travel* (headings:

Seeing Strange Places.

The Queer Situations One is Placed in.

The Musical Advantages are Great.

You Pick up Languages.

Home Sweet Home.)

Headings reworded:

The Pleasure of Seeing Strange Places.

“ “ of Being Placed in Queer Situations.

“ “ of Hearing the Best Music.

“ “ of Acquiring Familiarity with Languages.

“ “ of Returning Home at Last.]

The Faults of the Sunday Newspaper (headings:

Vulgar “Funny Pictures.”

It Takes Too Much Time to Read It.

Articles Too Sensational.

Good Taste Perverted by Cheap Pictures.

People Lose Taste for Better Reading.)

How to Write an Exposition (headings:

The Subject Should be Clearly Limited.

Decide on Your Audience.

The Outline.

Writing the Introduction.

Look Before You Leap.)

The Construction of a Safety Bicycle. (headings:

The Diamond Frame, How Built.

Size and Material of Wheel-rims and Spokes.

Description of Pneumatic Tires.

The Cranks and Pedals.

How the Gearing is Arranged.)

9. Write brief introductions to some of the subjects partly outlined in the preceding exercises, keeping your introductions close to the subjects chosen.



# ARGUMENTATION

## [CHAPTER IV]

### ORAL

1. Come to class prepared to criticize, in a few words, each of the following subjects for argument, pointing out the defects:

That overdressing is in bad taste.

That athletics do more harm than good.

That students should use translations in preparing Greek and Latin lessons.

That mathematics is more interesting than literature.

That long school hours are undesirable.

That automobiles should not be allowed on country roads.

That it is not right to allow illiterate people to vote.

That heavy betting should be prohibited.

That Sunday observance should be encouraged.

That shooting is wrong.

That science is more attractive than art.

That bicycle riding is injurious.

That fast driving should be punished.

That nothing succeeds like success.

That prize-fighting should not be encouraged.

2. From the preceding exercise select subjects in which the fault is in the wording, and bring to class the same subjects reworded in writing according to your best judgment. If your wording of a given subject differs from that of another student, be prepared to defend in a brief speech your own version.

3. What general principle (major premise) is implied in each of the following statements:

Automobiles should be prohibited from using the public roads because they frighten horses.

Long-distance running races are injurious, for they strain the heart.

The Philippine Islands are hard to govern, for they are far from the home government.

Our schoolhouse is better than theirs because it cost more.

Mr. Riker is dishonest because he is enormously rich.

The American Stage is degenerating because the output of good, native plays is unusually small.

Army life is attractive because it gives opportunity for much leisure.

4. In the following examples, which are the particular statements (minor premises) that must be proved by facts, and which the conclusions based upon the premises?

Betting is the cause of dishonesty in business; it should be prohibited by law.

The police department is corrupt; it has protected crime.

The *Vicar of Wakefield* is not suitable for high school study; it is universally distasteful to high school students.

Each year the injuries from football become fewer; the game is becoming less dangerous.

My violin is better than yours; it makes a purer, sweeter tone.

Your horse would bolt if you didn't take every precaution; he is unsafe.

5. Before the conclusion can be accepted in any of the following sentences, a step in the reasoning must be supplied. What is this step in each case—an enunciation of general principle (major premise), or proof of some special application (minor premise)?

This man probably committed the crime, because he is an Anarchist.

Examinations are not fair tests, for pupils are almost always too frightened to do themselves justice.

Napoleon was a greater general than Hannibal, for he won more battles.

The Chicago fire was a great misfortune, for it destroyed many houses.

This suit is better than yours, for it is more durable.

This suit is better than yours, for it is imported.

A school paper should be founded, because the school is large enough to support one.

A school paper should not be founded, for the school has not been able to run its athletics successfully yet.

Studying together should not be encouraged, for the better student generally does all the work.

Tennis is a more interesting game than golf, because it takes more skill to play it well.

We should employ a professional coach for our football team, because we have not been successful under amateur coaching.

6. Wherein lies the weakness of each of the following arguments? Make a brief oral statement.

Even if my boat capsizes when I am out in it I am safe, for I can swim.

We shall win the ball game, for we have won every one thus far.

Harvard will win, for the betting is in her favor.

The steamer I sail on is the safest because it is the largest.

Frank will not be successful as a physician; he has been unsuccessful in everything he has ever undertaken.

Dr. Watson is the best physician in town, for he gets the largest fees.

"Cognac" should be accented on the last syllable, because Worcester's dictionary so declares.

The weather will clear to-morrow, for the moon is about to change.

The Eagle Insurance Company is the best to patronize, for it is the richest.

The United States need a greater navy, because the navies of other countries are being enlarged.

I shall catch the greatest number of fish, because I have had the most experience.

Wright will win the tennis championship, because he can beat last year's champion.

I shall not go to college, because my father was successful without a college education.

7. Choose sides for debate upon some subject of vital interest in your school life, and submit briefs for criticism before the speeches are prepared for final delivery.

8. While your classmates give their arguments jot down any which you think you can refute, and be prepared, if called upon, to point out in a few words the weakness of a single argument.

WRITTEN

1. Each of the following titles covers a certain field of knowledge or experience. Assuming that your knowledge is sufficient, plan two papers that you could write upon each subject, the one clearly an exposition, the other clearly an argument.

[EXAMPLE.—*The Illiteracy of the Negro.* Exposition: Causes of the Illiteracy of the Negro. Argument: That Illiterate Negroes Should Not be Allowed to Vote.]

The History of Arbitration.

The Function of the Private School *versus* that of the Public School.

The Principles of Labor Unions.

My City or Town as a Place of Residence.

The Study of Natural Science in This School

The Methods of "The Trusts."

School Fraternities.

2. Form major and minor premises that lead logically to the following conclusions:

That vivisection should not be practiced upon animals.

That grade crossings should be done away with on all railroads.

That our municipal administration is corrupt.

That prohibition should be enforced in every community.

That Chester Gordon should be elected mayor.

That professional coaching should be prohibited in all high schools.

That George Eliot was a woman.

3. From the subjects for argument in oral exercise 3 or 4 choose a proposition which you think capable of proof, and establish the truth of it by confirming the major or minor premise.

4. Choose or adapt one of the following propositions, and write, in a sentence each, three distinct arguments in favor of it. Arrange these in order, and in a brief note explain the reasons for your order.

Coeducation in high schools should be abolished.

Compulsory manual training should be introduced into all high schools.

Athletics in our school have been excessively developed.

The examination system should be abolished in high schools.

Education should be made compulsory up to the age of sixteen.

Military tactics should be taught in the public schools.

Our school should organize a team for playing lacrosse (association football, basket-ball, or what not).

The system of college entrance examinations should be abandoned in favor of a perfected system of accrediting preparatory schools.

The methods in our debating society are bad, and should be speedily reformed.

Fraternities have proved, on the whole, a benefit to the school.

Roadside advertisements should be abolished.

5. Expand the outline of arguments upon one of the subjects of the preceding exercise into a formal brief, and pass it to a classmate for marginal criticism, and then to the teacher for correction and advice.

6. From the brief as perfected in the previous exercise, write a formal argument, suitable for reading aloud, unless it is specially desired to adapt the argument to oral delivery, as in debate.

7. Frame a formal petition to your school principal or some administrative board, asking for some concession or favor. Give full reasons for your requests, and so word your paper that your cause will commend itself to those in authority.

8. Write a short argument of a page or two addressed to a fellow student who is reluctant to sign the petition referred to in the preceding exercise. Note that your arguments might be of a somewhat different character, and their tone more familiar and insistent.

9. Write a letter to a friend, urging him to change his residence (or hers), and indicate by marks in the margins what passages would be suitable to be read to your friend's parents.

# PARAGRAPHS

## [CHAPTER V]

### IN NARRATION

1. Plan paragraph outlines of some of the following subjects, dividing the action into from six to ten successive steps, and giving each a short title indicating its subject:

- (1) A Lonely Ride.
- (2) A Circus Experience.
- (3) Playing Truant.
- (4) A Day on a Farm.
- (5) Seeing a Country Fair.
- (6) Making My First Money.
- (7) Dedication of a Public Building.
- (8) A Week's Vacation.

2. In the following outline, events which happen at approximately the same time, though sometimes in different places, are grouped together. If you were going to write the story, what would you put in each paragraph, and in what order would the paragraphs come? Write the first paragraph, and the first sentence of each other paragraph.

A. You are visiting your uncle's farm, and with your cousin Philip and the men are in the field, haying. Your



uncle is in town for the day. While your aunt and her daughter are in the house, the small son, playing fire-engine, sets fire to the barn.

B. Aunt discovers fire, sends her daughter to the hay-field, and begins to take the horses from the barn. Men see smoke and hasten home, meeting daughter. One man goes for uncle.

C. Uncle found just starting on his way home. He turns back to store and gets buckets. Men take the rest of the horses and the carriages, etc., from barn. One horse, frightened by smoke, escapes down the road.

D. Men abandon attempt to save barn, and protect the house with wet blankets. Uncle meets the frightened horse and catches him. When he reaches home there is nothing to do but watch the rest of the barn burn.

3. How should the following passage be paraphrased?

Six years have passed—a long time for a boy and a dog; Bob Ainslie is off to the wars; I am a medical student, and clerk at Minto House Hospital. Rab I saw almost every week, on the Wednesday, and we had much pleasant intimacy. I found the way to his heart by frequent scratchings of his huge head, and an occasional bone. When I did not notice him he would plant himself straight before me, and stand wagging that bud of a tail, and looking up, with his head a little to the one side. His master I occasionally saw; he used to call me "Maister John," but was laconic as any Spartan. One fine October afternoon I was leaving the hospital, when I saw the large gate open, and in walked Rab, with that great and easy saunter of his. He looked as if taking general possession of the place, like the Duke of Wellington entering a subdued city, satiated with victory and peace. After him came Jess, now white from age, with her cart; and in it a woman, carefully wrapped up,—the carrier leading the horse anxiously, and looking back. When he saw me, James (for his name was James Noble) made a curt and grotesque "boo," and said: "Maister John, this is the mistress;

she's got trouble in her breest,—some kind of an income we're thinkin'." By this time I saw the woman's face; she was sitting on a sack filled with straw, her husband's plaid around her, and his big coat, with its large white metal buttons, over her feet. I never saw a more lovely face,—pale, serious, *lonely*, delicate, sweet, without being at all what we call fine. She looked sixty, and had on a mutch, white as snow, with its black ribbon; her silvery, smooth hair setting off her dark-gray eyes,—eyes such as one sees only twice or thrice in a lifetime, full of suffering, full also of the overcoming of it; her eyebrows black and delicate; and her mouth firm, patient, and contented, which few mouths ever are. As I have said, I never saw a more beautiful countenance, or one more subdued to settled quiet. "Ailie," said James, "this is Maister John, the young doctor; Rab's freend, ye ken. We often speak about you, doctor."—JOHN BROWN.

4. In the following passage, paragraph divisions have been done away with, quotation-marks have been removed, and commas have been substituted for all other marks of punctuation. Rewrite the passage correctly.

As they were leaving the place, Cosmo's eye was attracted by an old mirror, of an elliptical shape, which leaned against the wall, covered with dust, he asked carelessly what the owner wanted for the thing, the old man replied by mentioning a sum of money far beyond the reach of poor Cosmo, who proceeded to replace the mirror where it had stood before, you think the price too high, said the old man, I do not know that it is too much for you to ask, replied Cosmo, but it is far too much for me to give, the old man held up his light towards Cosmo's face, I like your look, said he, I see your father in you, I knew your father very well, young sir, well, I like you, you shall have the mirror at the fourth part of what I asked for it, but upon one condition, what is that, said Cosmo, that if you

should ever want to get rid of it again, you will let me have the first offer, certainly, replied Cosmo, with a smile, adding, a moderate condition indeed, on your honor, insisted the seller, on my honor, said the buyer, and the bargain was concluded, I will carry it home for you, said the old man, as Cosmo took it in his hands, no, no, I will carry it myself, said he, for he had a peculiar dislike to revealing his residence to any one, and more especially to this person, to whom he felt every moment a greater antipathy, just as you please, said the old creature, and muttered to himself as he held his light at the door to show him out of the court, sold for the sixth time, I wonder what will be the upshot of it this time, I should think my lady had enough of it by now,

5. Retell the following story, making it smooth and readable by means of connectives.

A curious incident is given by the missionary Heckewelder. The story may appear strange. It is in strict accordance with Indian character and usage. Perhaps it need not be rejected as wholly void of truth. A trader named Chapman was made prisoner by the Indians near Detroit. For some time he was protected by the humane interference of a Frenchman. His captors resolved to burn him alive. He was tied to the stake. The fire was kindled. The heat grew intolerable. One of the Indians handed to him a bowl filled with broth. The wretched man, scorching with fiery thirst, eagerly snatched the vessel. He applied it to his lips. The liquid was purposely made scalding hot. With a sudden burst of rage he flung back the bowl and its contents into the face of the Indian. "He is mad! he is mad!" shouted the crowd. The moment before they had been keenly anticipating the delight of seeing him burn. They hastily put out the fire, released him from the stake, set him at liberty. The Indians entertain such superstitious respect for every form of insanity.

## IN EXPOSITION

6. The sentences in the passage that follows are not arranged in logical order. Find the plan upon which they may be properly arranged.

(1) In an Indian community, each man is his own master.

(2) He abhors restraint, and owns no other authority than his own capricious will; and yet this wild notion of liberty is not inconsistent with certain gradations of rank and influence.

(3) The office of the sachem is no enviable one.

(4) He has neither laws to administer nor power to enforce his commands.

(5) A clear distinction is drawn between the civil and military authority, though both are often united in the same person.

(6) The functions of war chief may, for the most part, be exercised by any one whose powers and reputation are sufficient to induce the young men to follow him to battle; and he may, whenever he thinks proper, raise a band of volunteers, and go out against the common enemy.

(7) His province is to advise, and not to dictate; but, should he be a man of energy, talent, and address, and especially should he be supported by numerous relatives and friends, he may often acquire no small measure of respect and power.

(8) Each tribe has its sachem, or civil chief, whose office is in a manner hereditary, and, among many, though by no means among all tribes, descends in the female line.

7. The material of a paragraph is given in the following succession of unconnected sentences. So combine and connect them that they form a smoothly flowing paragraph.

It is important that the double relation of the paragraph be kept in mind. It is a dependent member of the whole composition, having a close articulation with adjoining members. It is an organism in itself, somewhat like a composition in miniature. It frequently happens that all that is said upon a given subject is said in a single group of sentences. As examples there are newspaper editorials. Such isolated groups may be called paragraphs. In newspaper parlance they are so called. It is clear that they are not paragraphs at all in one sense of the word. They are simple brief but whole compositions. They are to be treated as such unless they dwindle to mere notes or items of one or two sentences. When a writer chooses to chop up his composition into bits, giving to each sentence the form of a separate paragraph, it is clear that he is not writing paragraphs properly so called. His divisions are not groups. They have no internal logical organism. They can express no relation that is not already expressed by sentence division.

8. Some main headings for expositions are suggested below. Write an introduction for each exposition, and commence the several divisions of the subject indicated in the outline, seeing to it that the transitions are clear and read well.

*Sports in the Country.*

- A. Summer sports.
- B. Fall sports.
- C. Winter sports.
- D. Spring sports.

*The English Course in the High School.*

- A. First year.
- B. Second year.
- C. Third year.
- D. Fourth year.

*The United States Federal Government.***A. Legislative department.****I. House of Representatives.****II. Senate.****B. Executive department.****I. President.****II. Other officers.****C. Judicial department.**

## SENTENCES

### [CHAPTER VI]

1. Punctuate the following passages, so as to show sentence divisions. Is there any advantage to be gained by putting semicolons where periods might be placed?

An occasion for manifesting this skill did not fail to present itself soon—as indeed it seldom does to such a hero of romance as young Otto was, fate seems to watch over such, events occur to them just in the nick of time, they rescue virgins just as ogres are on the point of devouring them, they manage to be present at Court and interesting ceremonies, and to see the most interesting people at the most interesting moment, directly an adventure is necessary for them, that adventure occurs, and I, for my part, have often wondered with delight (and never could penetrate the mystery of the subject) at the way in which that humblest of romance heroes, Signor Clown, when he wants anything in the pantomime, straightway finds it to his hand.—W. M. THACKERAY.

The sailor wore a well-preserved old undress uniform coat and waistcoat, and white drill trousers, he was a man of middle height, but gaunt and massive, and Tom recognized the framework of the long arms and grand shoulders and chest which he had so often admired in the son, his right leg was quite stiff from an old wound on the kneecap, the left eye was sightless, and the scar of a cutlass travelled down the drooping lid and on to the weather-beaten cheek below, his head was high and broad, his

hair and whiskers silver white, while the shaggy eyebrows were scarcely grizzled.—THOMAS HUGHES.

2. Combine the following statements into single sentences.

The wind was light. The tide was favorable. Nobody cared to go sailing.

He looked me all over. He thought I was an odd specimen. His eyes were shining with interest.

I was fond of the little fellow. The whole regiment, from colonel to private, were also fond of him.

Dick managed to get a good glance at the old man. The man sat looking steadily into the fire. Dick was much struck and touched by the picture.

It was the twentieth of October. I had the first watch. At nine o'clock I told Scott to go below. I thought he would be quieter there. I was to turn into his hammock when my watch was over.

3. Discuss the completeness of the following sentences or parts of sentences:

Try until there is no explosion, then you have pure hydrogen.

I may play that piece many times again. Never quite so well as this.

One night George was awakened by a deafening noise outside, it was a mixture of shouts, snatches of song, and blows.

However, I took my carriage. Drove to the hotel. And there I determined to await my fair friend.

While the porter was getting a light, the Dean ventured on a second ascent, then an unexpected catastrophe awaited him.

Millicent determined to put a bold face on the matter, that was the only thing she could do, in fact.

Tiger hauled away at his chain snapping savagely. Which was just what Burns wished.



I'll come, but I must dress first. For I have an engagement to call, after dinner.

4. Are any of the following sentences wrong? If there is a choice between two interpretations, point it out.

The club was scattered for the first time in its history.

Forty winks were all the sleep he was able to get that night.

Nobody can tell when he or she is happiest.

The king, followed by his secretaries and soldiers, were the next ones to turn the corner.

Reading and writing is a solace to the man who is deprived of the use of his legs.

General Grant's army was extremely devoted to him.

"Nobody wants to drive, it seems. So each can do what they wish."

5. Rules of government have been violated in some of the following sentences. To what particular rule should you assign each of such cases?

Who would you rather hear?

That is the man whom I should most like to hear.

The general particularly honored my brothers and I by inviting us into his tent.

Tom winked knowingly at the only man in the room whom he felt sure would understand.

"That's just the difference between you and I," he replied testily.

Whom did you take me to be?

I thought he was the man whom you said was your brother.

6. What is the precise force of the tense-form used in each of the following sentences? Did the writer

probably make an unconscious error in expressing his thought?

I will be twenty when he is thirty.

After glancing at me quizzically, he declared that he never met a more innocent looking liar.

If all goes well, how soon shall you be in this country again?

Sibyl kept muttering that of all nuisances the leaking fountain-pen is the worst.

"I told you I would be injured if anybody was."

I had followed the wheel-tracks for hours, but at last I had caught up with the wagon.

7. Comment upon the infinitives and participles in the following sentences:

You can't go fishing or hunting without them telling you that you won't have luck.

When he had come close enough, wishing to be very friendly, I hailed him.

"I shall try to exactly carry out your orders," he said firmly.

"Only once," began Stoddard, "did I stay from school without my father knowing of it."

In reading over Izaak Walton's account of angling, it recalls an experience of my own.

Day having begun, we started our preparations in earnest.

While attending the country school, it was against the rules to linger near the grounds after four o'clock.

It takes several days to even partially dig the surface of the ground.

On entering the room, the first thing that strikes one's eye are two large windows.

She was always pleased with them coming and singing old carols at Christmas time.

After shooting the rapids the first time it was easy to do it the second.

The sun setting, all turned in for the night.

How lovely and cool it felt after coming out of the hot sun.

8. How can the following sentences be changed so that they may be both clear and accurate in statement?

Molly was fond, and even devoted to this queer old cat.

My present house is as large, or perhaps a trifle larger than the one I used to own.

They were more enthusiastic over her idea than she herself.

If you cannot be kind, you should at least be respectful of so old a lady.

He always despised notoriety, but none of his family did.

How could she help crying, even if she knew she ought not to?

After a foreigner has become used to eating *poi*, he is almost sure to like the dish as well as the natives.

9. The following sentences, which may be regarded as grammatically correct, are nevertheless capable of great rhetorical improvement. Rearrange and reconstruct them so as to secure proper effectiveness.

The Pyncheons were a queer family, and they had a queer, gurgling noise in their throats.

His faults are enough to condemn the Chinaman, for we are a home-making people and the Chinaman's inability to assimilate is a constant thorn in our flesh; therefore it would be well to exclude him, but we must be fair to him.

That was the last greeting Duncan received, for that night he was killed by Macbeth, who threw suspicion of the guilt on the guards, but he did not in this way escape final conviction for the deed.

The canteen is covered with brown canvas and can hang on the belt, and it can be kept cool by dipping it in water and letting the water evaporate.

After splashing around for an hour or so I began to shiver, so I hastened back to the beach and took a cold shower-bath, returning then to rub myself briskly with a towel, bringing a warm, healthy glow to my body, which made me feel like a new being.

I heard once of a little boy who wanted to go to the circus, and to accomplish that he was good all day in order to win as a reward the desired permission.

Bob spent the first days at the Hump in getting acquainted, and the place had only four saloons and one store, and so there was nothing else to do.

He procured a pair of skates, and by doing so he saved himself the expense of hiring them, and went for a long excursion up the river.

The Big Tree has many titles to greatness, and the most remarkable of all is its relative approach to immortality, but we seldom see the very old trees.

I kept a diary two months, but then I grew tired and stopped, though I know I ought not to have, for I shall later regret it.

10. Examine §31 of the body of this book, pointing out the conjunctions and distinguishing the subordinating ones from the coordinating.

11. Supply the conjunctions in the following passage:

As to the effect upon the literary excellence of the paper by making it a monthly, it is too early to indulge in more than speculation. — the bulk of material used will be slightly larger than last year, there is yet no reason to believe that its quality will be greatly altered. — the quality does change, —, it is hoped that the longer time

given for the consideration of manuscripts will be advantageous. —, as regards the preparation of departments, the change cannot help being beneficial.

With the increased size of the magazine there is added, —, a certain formality to its publication. Copy must be in earlier, — the date of publication can no longer be made flexible. — what we lose thus in spontaneity — close touch with school affairs we shall perhaps gain in a broader outlook upon Merton life. This is the life which we must, — —, reflect as consistently as we may. — we have no excuse for being. — granting this, it is yet possible to produce a more faithful picture of our school life — we are given more time in which to plan and execute our literary work.

**12.** Improve the coherence of the following sentences by changing the construction, or altering conjunctions, or both.

He recovered from his surprise and put out his hands and greeted me cordially.

We see, therefore, that compulsion in some instances is good, and why not in education?

Physics is a large subject, therefore, I must confine myself to one aspect of it.

Here in Portland the Chinamen live in Second Street, they work hard for every cent they get, and they are in no way a menace to civilization.

The first canto begins with Theseus conquering the Amazons and capturing the queen, and when coming back he meets a crowd of women who beg him to rescue their husbands who are being captured and cruelly maltreated.

He is up early and late looking for work and nearly always finding it.

The busy-body gives advice about sickness, often saying that the prescription which the doctor has given is not right for the disease, and they often tell you what sort of

a person you ought to marry, what kind of hair and eyes they should have, etc.

The fare to the Park is ten cents, although most of those who do not have bicycles walk.

Several considerations must be borne in mind in the designing of costumes for a play: they must be historically correct; they must become the ones who are to wear them; at the same time harmonizing with the stage setting.

Here again your opponent will lunge forward, and instead of waiting for him to recover, you must strike at him while he is moving forward.

The others of the crew never left the ship, but sometimes they brought heavy goods ashore or brought hides on board.

When California was discovered it was found to be inhabited by numerous tribes of Indians, but to be in many parts extremely fertile.

The getting of wood was a great trouble, because all the trees in the vicinity had been cut down, and therefore we were obliged to go off a mile or two, and consequently to carry it some distance on our backs.

I had heard the sound before at night, and I did not know what it was, but finally one of the men told me it was an owl.

He said that his parents did not live together, but that he had not seen his mother for years.

They smoke a great deal, but not much at a time, but they never use intoxicating liquors of any kind.

13. Improve the coherence of the following sentences by relating the reference words accurately to their antecedents, or by changing the position of modifiers.

The sowing of the seeds may be in the fall of the year, but must be planted some time before the cold of winter comes on.

I could not see him, caring so much for him, fail.

Having heard a great deal about the wonderful properties of the waters of Great Salt Lake, I determined to take a plunge in them.

It was a beautiful little Indian basket. There were eighteen stitches to the inch, and they are so closely set that with a little use it would hold water.

The broker's business is a lucrative one, but I should not want to be one of them.

Carl promised his father to give up smoking, though he did not object very much.

The title of the book is stamped on the back, but when it is small it is sometimes abbreviated.

Having their hair short was a comfort in summer. Then winter came, and they wished it was long.

When I had to sleep on the ground I did it, but it was often rocky and uncomfortable.

It was never known why Molly hated her roommate so, who was never known to be on bad terms with anybody else.

Clarence never was fond of kite-flying, but he never lost a chance to make one.

The roll-top desk is more popular, but to stare into pigeon-holes is so unpleasant that some people do not prefer them.

14. Restate the thought of the following circumlocutory sentences in as brief and direct a form as you can.

The work has given me entirely new ideas on matters I had not even thought of before.

To see a camp where a lot of Chinese laborers live is a sight that is worth going a long distance to see.

It is a difficult matter, and one requiring skill that every one does not possess, to cut down the giants of the forest.

The Kanakas have a method of smoking their pipes

which is different from that by which most other savage tribes smoke.

It was a day on which the sun was shining brightly, and warming everything that it touched with its beams.

Hans had been taught well, and, considering the disadvantages under which he labored as a foreigner, had an education that was excellent.

15. Tautology occurs in the following sentences. In which instances, if any, may it be justified on account of the added emphasis gained?

Among the lower and less highly civilized races of men the same is found to be true.

He came suddenly, in an instant, and as suddenly disappeared.

Tom's voice was so completely drowned by the shouts that you couldn't hear him.

Tautology is the unnecessary repetition of words that are not required.

Frances never reads a book carefully: she only skims it through.

Latin was easier for me than mathematics, though I didn't like it so well; while mathematics, though harder, I always enjoyed doing.

16. Increase, or make clearer, the emphasis of the following sentences by decreasing the number of verbs in each.

I never smoked, and I can't see why others enjoy tobacco so much.

Jack looked actually small when you saw him by the side of his brawny companion.

Harry Weston was brought up in a remote prairie town, but his manners were as good as any boy's in the school.

Helen was habitual'y careless, and owing to this fault



you could never count on her to accomplish a thing she had promised to do.

Nothing pleased me more than the fact that he sent me a picture of our old haunt by the lake.

17. Try transposing the order of the following sentences. For what words of the sentences, so changed, is emphasis gained, and in which sentences does awkward structure result?

I did not fear the law.

The horse dashed madly down the street.

He could study and he did study.

We could easily beat the freshmen, but the question was, how to beat the seniors.

Poe's stories are too gruesome and terrible to be pleasant reading.

The captain called "Halt!"

The rope slipped inch by inch through his fingers.

Whitney threw himself heavily on the couch.

The music came over the water sweet and low.

18. Turn the following sentences into the periodic form, noting any cases in which the reconstructed sentence, though more emphatic, is artificial or awkward.

The day at length came, after long months of waiting.

The story was first told by my grandfather, who vouches for its truth.

It takes longer to fit the joints by hand, but the finished product is much more durable.

Compared with Tomkins, Buckley was a better runner and a better punter as well.

The coaster brake is safer, though it costs more at first,

I could not believe him, nor could I believe his mother.

Time and time again our boat tried to buck through the ice into the dock, but it was all in vain.

I should be the last to tell how it felt, never having been in love myself.

I could not see her plainly, so dim had my eyes become during these dismal years.

Cornwallis surrendered at last, after a resistance that was equally trying to both armies.

19. Correct, in whatever way seems desirable, the following sentences:

He read that the river had broken its dykes, inundated the country, and still the swelling continued.

Yet whenever he was given the ball he would always run down the field for ten or fifteen yards each time.

She asked us on which track the train came in, and in this way a conversation began.

The shark seldom goes half a mile before he is exhausted, as the strain is too great for them.

Presently the steer came to a deep canyon, but it did not stop, but with a mad rush plunged over the cliff.

The size of every pear is determined by a measuring-board. The measuring-board is simply a board in which are round holes of various sizes.

He ran faster and the noises increased, but hoping to soon get out of the danger he ran still faster, while the noises kept pace with him until he fell exhausted.

Our lunches were prepared and the alarm set for four o'clock, which of course did not ring until a quarter past four.

Winding out of a circuitous road, which follows for miles a rapidly running river, one's eye suddenly meets a broad expanse of water.

I didn't want to hurry out into that cold night air with scanty clothing.

We must see how to equip the rider, now that we have seen how to equip the horse.

Not only is their word law in all spiritual matters, but also in political questions.

Scaldy and Bess were two old fire-horses that had outlived their usefulness on a fire-engine, which are now built very heavily, and had been sent to the country to be used in plowing, which does not require speed.

My second pony was heavier, but not so strong as my first.

John seized the pretext to not let his friend depart just then.

He shouted "Ha! ha!" sarcastically.

As after the vines are planted they look after themselves and as no weeds grow in the dry season, the Californian vineyards need little care in comparison with the European ones.

Situated near the coast, her climate is uniformly warm.

Everybody picked their way carefully around the mud-hole.

Father would never risk my brother going out in a sail-boat alone.

Most of the horses we see in the city were born under some juniper-tree in some sheltered pocket of the foothills, and has spent the first three or four years of his life grazing the bunch-grass.

Her roommate was very studious, but it was hard for her.

## WORDS

### [CHAPTER VII]

1. Put the following ideas, expressed here largely by means of Latin words, into the tersest English you can use. If desirable, as in the first example, condense the expression freely. It is likely that you will change to words of native English origin.

Laurence was completely convinced that he was conversing with a person of unbalanced mind. (Laurence was sure that he was talking to a madman.)

He descended the stairs with an alacrity remarkable for an individual of advanced age.

Jack considered it preferable, on all occasions, to peruse some book of genuine value rather than to engage in outdoor sports in company with his youthful companions.

"Your goodness is unquestionable," he said; "it is impossible, however, that you should make me oblivious of the fact that I was asked in commiseration rather than on account of affection."

Bob was perfectly aware that he was guilty of a misstatement, but he was firmly determined never to confess himself repentant.

2. In the following sentences, can native English words be found to take the place of the italicised words of foreign origin? After you have tried to find accu-

rate substitutes for them, formulate your ideas as to the usefulness of the Latin and Greek derivatives in our language. A comparison with the sentences quoted above may be helpful.

Some spiders' webs are formed of *radiating* lines, *connected* by a single line which is carried *spirally* from the *circumference* nearly to the center.

He was *accused* of *blasphemy*, and of a *superstitious devotion* to *jetishism*.

In the *cathedral* the *bishop* himself was reading the *litany* to the kneeling *congregation*.

Plainly, the *criminal* would have to be given up, according to the *provisions* of the *extradition treaty*.

FRIENDS OF GOD, a name *assumed* by an *unorganized* brotherhood of German *mystics* existing in the fourteenth century, who, in *opposition* to the *formalism* and *ecclesiasticism* of their age, *emphasized* the *possibility* and duty of complete self-*renunciation* and *intimate* spiritual union with God.—CENTURY DICTIONARY.

3. Assuming that you are about to write a paper on some assigned topic in Civil Government, look over a book or article that deals with the same general subject and make a list of fifteen, more or less, technical terms that you understand but are not accustomed to use. Write sentences of your own in which each word is used, and be prepared to submit them to the questioning and criticism of the class. Make similar lists for any other technical subject that you may actually be expecting to write upon.

4. Select ten adjectives that might be used in describing some imposing mountain scene, and compare your list with those of your classmates. Be

prepared, upon request, to give a sentence orally in which any given word is appropriately applied.

5. Use the dictionary as suggested in section 72, 2 of this book, for the collection of technical terms relating to a given subject. If your classmates have done the same with other subjects, you will have the opportunity of questioning one another and seeing how satisfactorily each can explain and illustrate, orally, the terms he has made himself master of.

6. The diction of the following passage certainly does not err on the side of colloquial familiarity. Convert it into an idiomatic dialogue between two persons speaking in character—a farmer, for example, and his sophomore son. The dialogue might be continued in the same spirit.

“It certainly is remarkable that young gentlemen (It surely do beat all, how young fellers) should take pleasure in so rough a game as football. If I suspected seriously that you were one of the members of your school team, I should be made seriously ill by it.”

“What you say, Father, is true; but how can you be competent to judge, until you have yourself participated in the game? A participant who is desirous of striking another with his fists or projecting his weight unnecessarily upon a fallen adversary is told to withdraw from the game being played; and the umpire is actively on the watch to punish any cases of improper conduct.”

“You do not deceive me by such trite apologies for the game as that. Your father is not so inexperienced as you would imply. Indeed, I witnessed the game between your schoolmates and the Merton players last Saturday, and the scene resembled a battle-field on which youthful barbarians were seeking to destroy each other's lives.”

“You were indeed a spectator? How I longed to see

that contest! Thomas and William declared that the players of our team defeated their adversaries overwhelmingly. It was exceedingly disappointing to me that I was obliged to forego the pleasure of seeing that game."

7. See if you can use each of the following words in sentences that help to show the nationality and characteristics of the speakers who might naturally use them. (Thus: *bonny*. "Aye, was ever a lassie so bonny?"):

tote	greet (cry)	a misery
cal'late	reckon	spier (ask)
smart	crackerjack	grad
plunger	grind	flunk
ripping	gent	socdologer
cocoanut (head)	bully	chink

8. Rewrite the following story, substituting vivid, vigorous language for its indefinite, weak phraseology. Give your imagination free play to see and hear distinctly, and use the text only as a guide. Thus you might begin: "The night was black and foggy, and our trim bark was close-reefed. We had all gone to bed, leaving the pilot alone at the wheel. Suddenly a crash awoke us, and we felt a jar that shook every timber of the ship. . . ."

The night was dark and foggy, and our good ship, the "Henrietta," was under partial sail. We had all retired for the night, leaving the pilot to perform his duties alone. Suddenly we heard a noise, and a motion was felt through the large ship. Then "All hands on deck," was called by the captain. We knew that we had come into collision with a rocky reef. All was now bustle and confusion. The crew were making earnest endeavors to get the boats ready to lower, but in the intense darkness it was a hard task. Both men and women were going about the deck,

some carrying their belongings, and others, who were afraid, praying. In a short space of time the noble ship was lying on her side with the wild waves coming into her cabin. She would presently be utterly destroyed. Some of us, by a good deal of hurrying, were able to get places in the boats that had not been broken by the severe storm. I found myself crowded in a boat with fully twenty other figures. One man in our boat found that his wife was not there, and I well remember the frightened, disappointed look with which he sat down in the bottom of the boat. It was intensely cold, and a tremendous wind was blowing. The waves seemed extraordinarily high to us in our little boat. Very soon after we left the wreck the ship parted and slipped off into the deep sea. We spent a tedious night, all of us suffering from the chilly water which came into the boat, and kept in constant anxiety lest a large wave should break over our frail craft and bring about a watery death for us all. But when the night finally passed away the fog was lifted, and by daylight we were glad to see the coast about the town of Dunbar.

9. The diction of the following passage is abstract where it could be concrete, and trite and conventional where it could be fresh and individual. Go over the passage, substituting better words where you can.

"Look at the sky dotted with kites," I exclaim. "Kite season is now here." As I watch the flying objects and hear the excited cries of the children, I think of the glorious spring which is made so characteristic by the plays of the little ones.

When has a balmy spring-time ever arrived without bringing with it excited crowds of schoolboys vying at marbles, or dainty groups of little maids skipping their ropes? The bow and arrow then become symbolic of the sportive spirit of the youth, and he wages war upon all nature. Mumble-the-peg is next to call for attention, and



the tender grass is hashed and jabbed in attempts to "jump the ditch" or "stab the coon." When the time for after-dinner play grows longer, the evening air resounds with cries of "Run, sheep, run," or "Here I come." In a few days sounds of "Fly," "Foul" issue from the vacant lots, and the significance of these terms is fully divined when that evening the hats and umbrellas must share the coat-room with wire masks and giant gloves. But the sultry days must come and these lively sports must be abandoned; and we long for the time that will bring back the lusty shouts.

10. After the teacher has read aloud the passage describing the nine-pin players in *Rip Van Winkle*, write down such words or phrases as you remember describing (1) the general character of their dress, (2) the face of one, (3) the eyes of another, (4) the hat of another, (5) the countenance of their commander, (6) his hat, (7) his shoes, (8) the expression of the men's faces, (9) the general impression of the "party of pleasure." A comparison of the results with others of the class will tend to show which words were most strikingly descriptive.

11. Choose six characters from one of the books being studied by the class (*Ivanhoe*, *Vicar of Wakefield*, etc.), and write three adjectives describing each. See whether the class will recognize which character each group of adjectives applies to.

12. In the following list, each word has a literal meaning and can also be used figuratively in a number of senses. Give a series of sentences in which each word is used in at least one figurative meaning. Notice that in most cases the word in its figurative

sense has become so common that we fail to think of it as figurative.

[EXAMPLE: *head*.

Literal. He carried his head high.

Figurative. He was chosen to head the army.

“ It was his duty to head the grain.

“ Help me to head him off.

“ Every enterprise must have a head.

“ That boy can't keep his head.

“ He is a man with a long head.]

*Shed, hard, tongue, pass, wild, to pay, drown, tame, low, to sail, sharp, slow, wield, to rest, stretch, to sweep, foot, weak, dress, override, strong, broad, wipe, hand, steam, to see, to try, to tear.*

13. The verb “to break” has a literal sense and many figurative ones, as is shown by the following list. Try to give the sense of each of the following sentences, employing only literal expressions, and you will realize how important a part of our language is played by our common words in figurative senses.

Dawn broke. The boys broke into a cheer. I broke into a run. At last he broke silence. He broke the Fourth Commandment. I hear he broke his word. I broke my engagement. He broke himself of the habit. They broke the bank. I broke my pony. He broke a record.

14. Do comparisons (similes) suggest themselves to you, whereby the following statements can be made more forcible? Would you be likely to use some of them in your own writing? In the case of stale, trite similes you might well hesitate.

[EXAMPLE: “She snapped her mouth shut *like a trap*.”]

The little vessel was sound and tight . . .

Then he turned and ran . . .  
Old Bill used to swear . . .  
You could rely on Jack: he was as steady . . .  
How can you stop him? He has a will . . .  
And there he stood weeping . . .  
Crash! he came through and landed . . .  
One thing Bill could do—he could work . . .  
Cheer up, you're as gruff . . .  
You could no more get rid of him than . . .

15. Do metaphorical expressions for the following ideas occur to you?

[EXAMPLE. Literal: "He influenced the whole school to agree with him." Metaphorical: "He carried the whole school with him."]

Dudley *read* the book *eagerly*.  
She *was taller than* all her schoolmates.  
*Control your impatience*.  
So you think you can *deceive me*!  
Bertha *caused herself to be renowned*.  
Mary was *exceedingly anxious* to tell her secret.  
I can *inflict severe defeat on you in a fight*.  
And if you do win, don't *vaunt yourself*.  
Everything *seemed tedious* to her that day.  
He deserved the *severe rebuke* he got.  
The house *was situated on the edge of* a precipice.  
A severe headache *incapacitated* her.  
Mary was *smiling happily* all day.

16. In each of the following sentences pick out from the parentheses the word that belongs in the sentence, and make up another sentence that shall use the other word correctly.

## EXERCISES

Many are the students who (accept, except) eagerly the opportunities of education offered them.

In such a matter it is best to take (council, counsel) of wiser heads.

What is the (signification, significance) of his coming here so often?

Austin had a (really, real) valuable dog.

Come and (lay, lie) down for a few minutes.

Supper is (most, almost) ready.

I can't get help from my (relatives, relations).

The (continuous, continual) noise of passing trains is very annoying to me.

From my childhood I had always (proposed, purposed) to be an engineer.

17. Determine, as in the last exercise, the right and wrong usage in the following sentences:

When you were in New York, did you (stop, stay) at the "Manhattan"?

Mr. Hayes was so pleased with California that he determined to come back and (settle, locate) there.

More queer accidents (happened, transpired) in that month than in all the rest of my life put together.

It was in the early days of Greece that electricity was (invented, discovered).

One of Jo's most (aggravating, provoking) customs was to lock us girls in our rooms in the morning.

Drunkard though he was, no one had a better (reputation, character) for honesty than Jones.

The nobles avoided taxation, not because paying taxes would diminish their wealth, but because they thought it would (demean, degrade) them.

Jack had always (claimed, maintained) that his horse was faster than mine.

Sue and I had a (common, mutual) friend in Alfred.

I never met a (person, party) so pleasant to talk to as that old tramp.

18. Presumably each of the following sentences was intended to mean something definite, vaguely though the thought is expressed. Determine upon some interpretation and give clear, accurate expression to it.

He was tall, and she was rather short, but their looks were so blended together that their difference in height was not noticeable.

In reading "Macbeth" one cannot help feeling how unfortunate the play is.

The circumstances in which Milton lived were averse to the writing of poetry.

The poet Bryant is always true to nature.

The sight of a football field surrounded by cheering crowds has a grand and thrilling effect.

Since the history of early Christianity by G— J— is such a mixed affair, I do not know it yet.

When the mountain has the sun on it it appears a wonderful sight to me.

Smoking is not so bad nowadays as it was in our grandfathers' time.

Recent discussion about basket-ball shows that it is a questionable game for girls.

Strike agitation is too uncertain a principle to be relied on.

A few years ago people moved with more ease, but to-day the great means for transportation call for individuals to be highly educated.

To show which kind of exercises is best one would have to examine some of the splendid physiques in the different classes of exercise.

19. The practice of using vague, inaccurate words in the expression of perfectly simple matters is illustrated in the following sentences. By the change of a word or a phrase, each sentence may be made to say exactly what the writer obviously intended.

I dropped into a little candy booth and indulged in an enticing dish of ice-cream.

Every boxer has his favorite form of defense.

In all of the picnickers I thought I could see the same elated spirits that I myself experienced.

The third way of classification is to divide them according to size.

An important factor of a football game is the cheering.

The teacher could never persuade Sibyl that the earth was round.

How could I support him when I did not partake of his views?

That Poe was passionate by nature is a feature not to be forgotten in judging of his life.

It is hard to understand the beauty of the chapel at first glance.

Why inconvenience yourself by thinking of my troubles?

The qualities that determine success is a question that we cannot discuss here.

20. In the following sentences, supply the omitted words from the subjoined list. In which sentences is there a choice of words, one stronger than the other? In which sentences is there only one which can be properly supplied? Why?

*Angry, wrathful, incensed, irritated, vexed, resentful, enraged, furious, indignant, exasperated, irate, hot, infuriated.*

Such injustice to helpless foreigners makes me —.

The memory of those wrongs caused a deep, — feeling which soured his whole life.

The bull, — by his merciless tormentors, charged madly at the nearest picador.

Don't be — with me; I did the best I could.

It made him —, to see his little brother bullied by those big, cowardly fellows.

Her incessant complaining had always kept me —, but now I was — beyond endurance.

It was stupid of him to have lost it; I confess I was —.

There was something sublime in his stern, — manner, as he strode in and dispersed the ruffians.

To be cheated so and then left helpless this way was too much; I was —.

21. Supply the blanks in the following sentences from this list: *ask, request, beseech, pray, beg, petition, supplicate, intreat, implore, solicit, crave, importune.*

The school decided to — for a holiday.

We respectfully — leave to attend the parade.

May I — that as many of you as possible take front seats?

They decided first to — earnestly for help, and if that did not work, to — him until he could hold out no longer.

We come humbly, your Majesty, and — your gracious protection.

I — you to save my son.

In this great work I — the cooperation of every man and woman in the land.

We trust that a fair hearing is not too much to — in behalf of our client.

22. Write sentences in which the words in the following groups of synonyms are appropriately used:

Knock, rap, thump, cut, cuff, lash.

Rough, rude, discourteous, blunt, inconsiderate, brusque.

Observe, perceive, see, recognize, behold, descry, distinguish.

Refreshing, delicious, pleasant, agreeable, welcome, acceptable.

Miserable, mournful, painful, melancholy, saddening, hateful.

Bevy, drove, herd, pack, swarm, brood, litter, group.

Accomplish, fulfil, finish, carry through, complete, work out.

Ancient, old, antiquated, venerable, elderly, decrepit, aged, time-honored.

Deny, dispute, refute, oppose, contest, disclaim.

23. The following passage is from a story by Maurice Hewlett called "Quattrocentesteria." Within brackets have been written two sets of words: those used by the author, specific, suggestive words; and weak, colorless words, of somewhat the same import. But you cannot tell by the order which words Mr. Hewlett himself uses. Compare them, and see whether you can pick out the suggestive words by their suggestiveness to you. Do they help you to *see* the picture, or, by happy comparisons, to imagine the effect?

A green alley, (vaulted, covered) with thick ilex and myrtle formed a (tapering, lessening) vista where the shadows lay (indistinct, misty) blue and pale (shafts, beams) of light (came, pierced) through (fitfully, now and then). At the far end it (went, ran out) into an open space and a (surface, splash) of sunshine. A marble Ganymede with lifted arms (rose, stood) in the middle like a white flame. The girls were there (intent, busy) upon some commerce of their own, (going, flashing) hither



and thither over the grass in a flutter of (yellow, saffron) and green and (red, crimson). Simonetta—Sandro could see—was a little apart, a very tall, isolated figure, (clear, distinct) and cold in a recess of shade, standing easily, resting on one hip with her hands behind her. A soft, straight (robe, dress) of white (wrapped, clipped) her close from (shoulder, top) to (heel, bottom); the lines of her figure were thrust forward by her (attitude, poise), . . . While she stood there, proud and (remote, unsociable), a chance beam of the sun (shone, came) on her head so that it seemed to burn.

24. Find a passage of narration or description that seems to you to have especially good diction, and mark in it ten words for which you can find synonyms. Read the sentences one by one to the class, supplying your own synonyms and indicating the places in which you have done so. See how well the members of the class can supply other words, and in how many cases they hit upon the word actually used in the text. It will be interesting to observe that practically all the words supplied give different shades of meaning.

25. In the following sentences, substitute for the italicised words more precise technical or scientific terms:

It is a familiar observation that light *goes out* in all directions from the *light* body which is its source. We also know that it is readily *sent* through *an empty space*; for otherwise bodies in *an empty space*, such as the *thread* in an incandescent lamp bulb, *could not be seen*, and light could not reach us from the stars.

In this *dress*, a square *neckpiece* is an important feature, and may be made with a high neck and *upright neck-band*.

The sleeves may be plain or *adorned* with *plaited strips* and supported by linings. The skirt is in five *pieces*, *drawn together* or *closely wrinkled* at the top to correspond with the waist. The lower *edge* measurement is about *twelve feet*. A narrow *waist-band* is worn.

Ailments caused by the growth of *very small organisms* in the body are called *communicable*. They become especially so under *unhealthful* conditions. Of course it is not the *ailment* which is *passed along*, but the *organisms*. Once they have secured a lodging they feed on the *elementary substances* of the body and cause those disturbances of its *regular activities* and those changes in its *make-up* which we call *ailment*.

26. The following passage is from Carlyle's *Sartor Resartus*. In the parentheses are given synonyms, one of which, in each case, is the word actually used. Try to pick out Carlyle's words.

Two men I honour, and no third. First, the (enfeebled, toilworn) (craftsman, worker) that with (earth-made, crude) implement laboriously conquers the earth, and makes her man's. (Time-honored, venerable) to me is the hard hand; (crooked, distorted), (coarse, unrefined); wherein notwithstanding lies a cunning virtue, indefeasibly royal, as of the sceptre of this planet. (Time-honored, venerable) too is the (rugged, roughened) face, all (weather-tanned, darkened), (unclean, besoiled), with its (unpolished, rude) intelligence; for it is the face of a man living man-like. O, but the more (venerable, time-honored) for thy (rudeness, uncultivatedness), and even because we must (pity, commiserate) as well as (esteem, love) thee! Hardly-entreated brother! For us was thy back so (bent, curved), for us were thy straight limbs and fingers so (disfigured, deformed): thou wert our conscript, on whom the lot fell, and (contesting, fighting) our (battles, conflicts) wert so (marred, injured). For in thee too lay a (divine, God-created) form, but it was not to be (unfolded, developed);

encrusted must it (remain, stand) with the thick adhesions and (defacements, defects) of (labor, occupation): and thy body, like thy soul, was not to know (liberty, freedom). Yet (work, toil) on, (toil, work) on: *thou* art in thy duty, be out of it who may; thou toilest for the altogether (indispensible, necessary), for (daily, diurnal) (food, bread).

27. In the following passage from Huxley's lecture on "Evolution," the words that Huxley himself used are coupled with weak substitutes for them. After you have tried to choose the correct words in each case, read the entire passage as you conceive Huxley to have written it, and then in its weakened form, noting the effect. Could you explain the thought to a boy ten years old? Try.

The third (hypothesis, idea), or the (hypothesis, idea) of evolution, (is, supposes) that, at any (rather, comparatively) late (point, period) of past (time, ages), our imaginary (audience, spectators) would (meet with, come across) a state of things very (similar to, like) that which now (holds, obtains); but that the (resemblance, similarity) of the past to the present would (slowly, gradually) become less and less, in proportion to the (remoteness, distance) of his (period, point) of (view, observation) from the present day; that the (existing, present) (distribution, division) of mountains and plains, of rivers and seas, would (appear, show itself) to be the product of a slow process of (natural, normal) (variation, change) (operating, working) upon more and more (widely, distinctly) (different, separate) (previous, antecedent) conditions of the (stone, mineral) framework of the earth; until at length, in place of that framework, he would (behold, see) (merely, only) a (big, vast) (nebulous, vapory) mass, (representing, standing for) the (materials, constituents) of the sun and of the (planetary bodies, stars).

28. Foreigners often make mistakes in the use of English because they are unfamiliar with certain arbitrary usages that we class under the term "idiom." Here are some examples of unidiomatic English. How may they be corrected?

I had not gone already when he came in.

Poor fellow, he had never seen such a hot day, scarcely.

Jessie was always reticent of what she had done, and though she loathed to study, she was very desirous to be diligent.

She was a woman of only twenty-eight years old, but could be taken as fifty.

He expected not to meet a friend so quick.

Mr. White made a long explanation of it accordingly.

29. The following is a fairly literal rendering of a passage from an old English history written by "The Venerable Bede." Put it into idiomatic English, so that it will conform to modern usage. It is a useful exercise to translate a passage from some language you may be studying, so wording your version that it bears no "earmarks" of the language from which it is taken.

He was a man in secular life settled until the time that he was of infirm age, and never no song he learned. And he therefore oft in the banquet, when there was cause for joy deemed, that they should all in turn to the harp sing, when he saw the harp him approach, then arose he for shame from the table, and home went to his house. When he that at one time did, that he forsook the house of the banquet, and out was going to the shed of the cattle, the care of which to him was for that night entrusted, when he there at a suitable time his body at rest laid and slept,

there stood before him a man in a dream, and him hailed and greeted, and by his name named: "Caedmon, sing me something."

30. In view of the fact that, in telegrams, periods and capitals are likely to be left out, and that condensed statements are, if carelessly made, often misleading, how would you reword the following telegrams so as to avoid any possibility of their being misunderstood?

Panic almost over am not affected with love.

Herbert recovering pulse one hundred three nurses yet attending.

Arrive ten train if possible meet me.

Forward letters coming Tuesday business delays.

31. Write telegrams that might be sent under the following circumstances, exercising care lest you be misunderstood.

Your brother with you at school is ill. The doctor thinks it is not serious, but wishes the father to be ready to come if he is wired later that the disease takes a turn for the worse. You have meantime sent a full account of the affair by mail.

You will reach New York by the Pennsylvania Railroad, arriving at ten minutes past four in the afternoon. You wish to be met if it is raining.

Your friend is to be married this afternoon. You had hoped to be at the wedding, but a train wreck holds you on the way. Nevertheless you send congratulations.

## MECHANICAL PROCESSES

### [CHAPTER VIII]

1. Point out how the following sentences themselves illustrate the principles of punctuation they discuss:

Do you ever, in your writing, leave out a question-mark? or an exclamation-point? Woe be to him who does so habitually! Is he likely to prosper in composition? Never! The period is another mark of which we need say little. No one with a high school training should get into the careless habit of putting commas where periods properly belong.

Mistakes in the use of the comma are more excusable, for, where there are clauses in a sentence, it becomes often a matter of individual taste whether the commas had best be omitted. Use a comma where there would be a pause in speaking the sentence, with a rising inflection, and you will not be far wrong. Before conjunctions be particularly careful to avoid confusion, and momentary perplexity arising from not knowing whether an "and" joins words or clauses will be avoided. One should not cease trying, for if the habit of carefulness be ingrained, and habitual correctness be once obtained, one's writing is permanently better for it. To avoid mixing the parts of speech is difficult, for one who is not watchful does not see when possible ambiguity arises. If you are careless, as many I have known are, now is the time to acquire better habits. The common idea that commas should always be omitted when "and" is used in a series, is illogical, for if we wish to say that on our picnic we had coffee, olives,

nuts and raisins, pickles, eggs, bread and jam, and water-melons, unless we use a comma with "and" we are unable to group words within the series.

Next we come to consider the dash—and a much abused mark of punctuation it is, with many people. Our thoughts are running on connectedly enough, perhaps, when—well, we go off on a tangent, and need a mark to indicate the abruptness of the change—hence the dash. You see how our sentences become examples of their own precepts concerning the use of the several punctuation marks—those of them, that is, that we have already dealt with? Merely remarking that the dash is used, generally with a comma, in informal enumerations, we shall go on to discuss a few other cases where there may be doubt as to the best usage, —parentheses, dashes in pairs, semicolons, colons, etc.

To be able to use commas in such a way as to give the reader an immediate understanding of the construction of the sentence, to be able to distinguish between the smoothness of a connected sentence and the abruptness of an unexpected break in the thought, and to understand the peculiar value of the comma and dash in punctuation,—these are some of the results that should follow from a careful study of the preceding sentences.

When we come to discuss parentheses (consult § 82, 7 for a fuller discussion of this subject) we find that it is sometimes convenient to break into a sentence with an "aside" grammatically independent of the main statement. But sometimes—and this sentence is a case in point—two dashes are preferable, for they indicate a close connection between the "aside" and the sentence it interrupts. When possible, however, it is generally desirable, as in this sentence, for example, so to construct the sentence that the "aside" becomes an integral part of it, in which case two commas are all that is necessary to set off the interjected matter from the rest.

As for semicolons, it is perhaps the part of wisdom for one who is not perfectly familiar with the values of punctuation marks to avoid them altogether, and use only periods; in that way he at least avoids blunders,

though he loses a useful method of making delicate logical distinctions. Use the semicolon when you wish to show that statements, grammatically independent, express a single idea, logically considered. Then you have the period held in reserve for cases of greater emphasis. In complicated sentences, moreover, in which commas are used to set off subordinate parts, it is convenient to use the semicolon to separate parts of coordinate value; for although the comma might logically be used in such a case, the semicolon makes it clear to the eye that certain pauses have a greater logical significance than others.

The colon has three uses: It is used before a formal quotation or enumeration. It is used between two clauses of a sentence in which the second "stands in some sort of apposition with the first, repeating the idea in other words, or adding an explanation or illustration." In rare cases it is used "to indicate the largest group of elements in a sentence that is already divided and subdivided by semicolons and commas." We need not go far for an illustration of the second use: the very sentence we write furnishes it. If, however, we wish an example of the third use; if, driven by the necessity of the case, we are obliged to cudgel our brains to construct a sentence long enough, and complicated enough, to suit the conditions; and if we are careful, in the constructing of it, so to arrange the parts that they fall into groups of different degrees of logical importance; then we can certainly regard this sentence as one fulfilling all the requirements: for though its parts go to express a single idea, commas alone would not make clear their relationship; nor, for that matter, would commas and semicolons together.

2. Punctuate the following passages with a view not only to correctness but to force:

And you a friend so considerate so forbearing so unselfish I wonder at you I really wonder at you one thing I thought I might have expected common gentlemanliness perhaps you think you look dignified at present eh well



you don't you show clearly in your face what sort of man you are a worthless good for nothing o how I despise you

Harry a voice called from an upper window Harry a pause then a long drawn out Harryyyy still no reply Harry this time in a sharp tone of command Har where can that boy be how provoking he is in an undertone then aloud again in increasing volume Harry Harry Harry

When I think of those early days and O how far off they seem now when we spent whole mornings in the hills and when I remember the bowers we used to build and the trees we picked for balsam pillows and then when I think how far away it all is and how long it will be before I shall see those hills again if indeed I ever shall see them ah well they are a memory anyhow and nothing can take away the vivid sense of their presence that I always carry with me wherever I be

In a low voice Carl began his story as follows we had just hoisted sail that morning when I heard Ike calling out from shore you notice the thunder clouds forming don't you yes I called back but don't worry about us well remember his voice came fainter now that an ounce of prevention is but by this time we were fast slipping out of the harbor and his words did not reach us well he continued after a long pause the ounce of prevention we didn't take and a pretty serious matter it turned out for us.

3. Put into correct form the following heading:  
twenty-seven west main street atlanta georgia may  
sixteenth nineteen hundred two messrs j v mayhew  
and brother twelve ninth avenue buffalo n y dear  
sirs in reply etc

4. Write out correctly the following conclusion: Let me repeat my thanks and assure you that I remain most respectfully yours edwin ames.

5. Write out correctly the following envelope address: superior novelty company twenty to twenty-two lake shore building milwaukee wisconsin

6. Write a letter to the publishers enclosing a money order and ordering a copy of this book.

7. Write a reply from the publishers stating that the book is temporarily out of print but that a copy will be forwarded within ten days.

8. Write a letter to Sears and Sears, 10 Blank St., Lowell, Massachusetts, inquiring for the address of a firm in St. Louis who handle their manufactures.

9. Write a letter from the house of your friend, Richard Mills, Ashton, Missouri, to your postmaster, asking him to forward your mail.

10. Write another from the same place to Perry Mason Co., 201 Columbus Ave., Boston, Mass., asking them to change the address of your *Youth's Companion*.

11. Write a letter to a newspaper in your town in answer to an advertisement for a paper-carrier.

12. Write a letter to George Hastings, Secretary of the School Board, Ferndale, Minnesota, applying for a position as teacher in the village school.

13. Write two invitations to a friend to attend a lawn party, one in the first person, the other in the second. Write an answer to the first invitation, accepting, and an answer to the second, declining.

14. Write a letter, asking a friend to spend the Christmas holidays with you.

15. Write to your mother, who is travelling in Europe, a letter covering the following points: Boarding with grandma. Progress at school. Changes in the neighborhood. What preparations you are mak-

ing for amusement in the winter evenings. Thanks for the picture cards from Genoa, especially for the one of the statue of Columbus. What a pleasure it must be to be in Venice. An accident which befell your dog. (Either rearrange the topics, or follow the order here given, making transition as naturally as possible.)

16. Write a letter to a friend with whom your correspondence has lapsed for a year.

17. Write a letter to your uncle, whose law office you expect to enter, asking his advice about your choice of studies in the High School. Or write a letter to your aunt, asking her how she manages to have roses in bloom so many months in the year.



## INDEX.

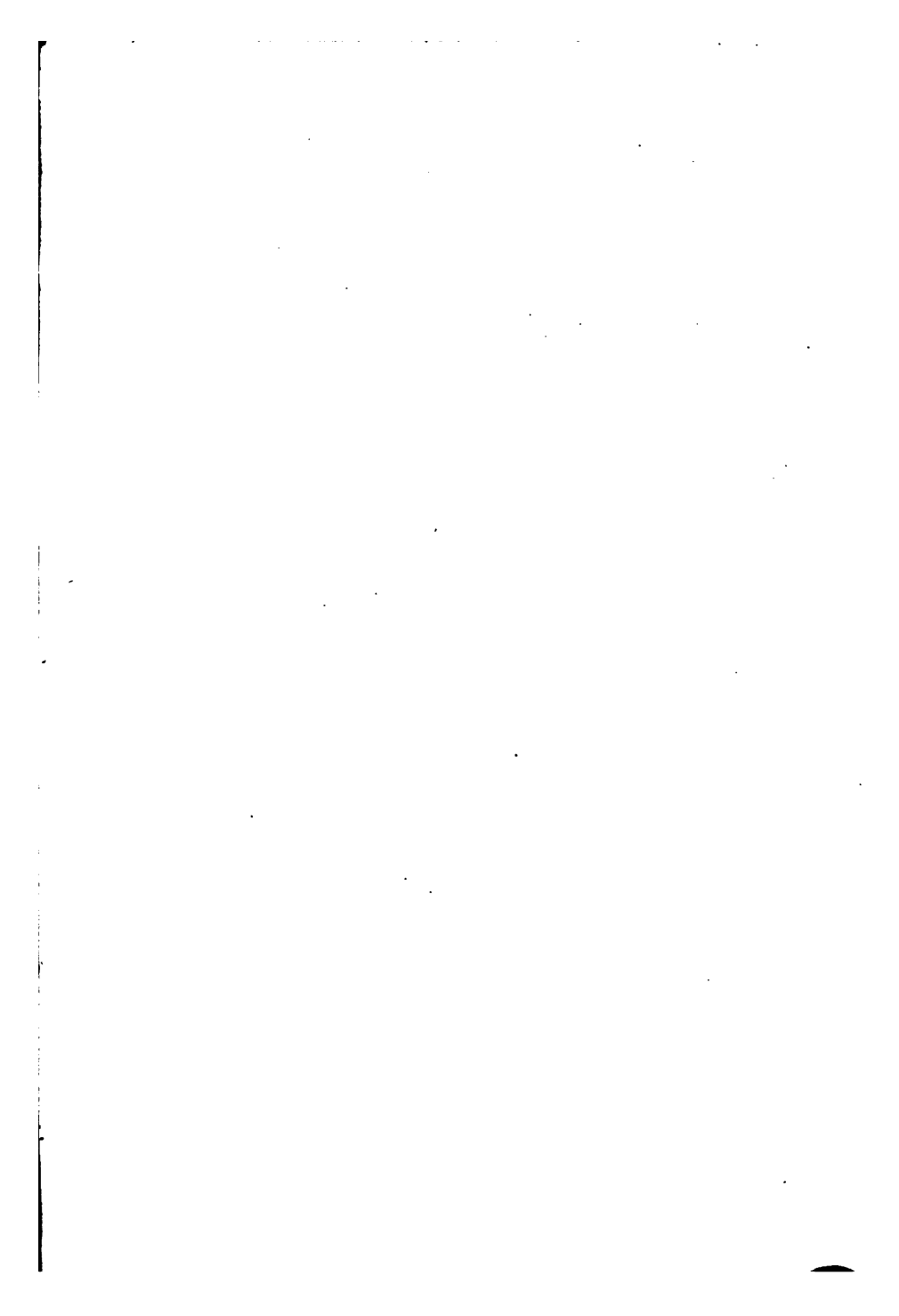
- Abbreviations, 181  
Action  
    in plot, 21  
Alden, 65  
Agreement  
    of collective nouns, 107  
    of pronouns, 107 108,  
    of phrases, 108  
    of complex subjects, 109  
Alliteration, 224  
Apostrophe,  
    mark of, 176  
    figure of speech, 155, 212  
Argumentation,  
    nature of, 63  
    determination of points in, 66  
    defence of points in, 68  
    written, 71  
    oral, 75  
    tone in, 80  
    exercises in, 265  
  
Blank verse, 224  
Brief,  
    preparation of, 78  
    example of, 79  
Brackets, 176  
  
Capitals, 178  
Character  
    in plot, 22  
Chronicle,  
    subject-matter of, 7  
    treatment of, 8  
    example of, 9  
Circumlocution, 130  
  
Coherence  
    in the paragraph, 90, 98  
    in the sentence, 122  
Colon, 173  
Comma, 167  
Compound words, 180  
Conclusion  
    in incident, 18  
    in accurate description, 33  
    in vivid description, 37  
    in exposition, 61  
    in argument, 73  
Conjunctions,  
    use in paragraph, 93, 98  
    distinguished, 122  
    wrongly coordinated, 123  
    in parallel construction, 124  
    misused, 125  
    between sentences, 126  
Connectives  
    in narration, 92  
    in exposition, 98  
    in the sentence, 122  
Couplets, 225  
  
Dash, 174  
Definition,  
    elements of, 44  
Description,  
    treatment of, 26  
    exercises in, 244  
Details, order of,  
    in incident, 12  
    in accurate description, 30  
    in vivid description, 36  
    in exposition, 47, 55

- Details, order of,
  - in argument, 71
- Details, selection of,
  - in incident, 11
  - in accurate description, 27
  - in vivid description, 34
  - in exposition, 54
- Diagram
  - in exposition, 50
- Dialect words, 145
- Dialogue,
  - formal, 88
  - informal, 89
- Difference in definition, 45
- Exclamation-point, 175
- Exposition,
  - point of view in, 41
  - treatment of, 42
  - simplest form of, 43
  - complex form of, 46
  - formal, 52
  - exercises in, 252
- Figures of speech
  - in composition, 153
  - in literature, 201
  - method of studying, 214
- Foot,
  - definition of, 217
  - kinds of, 218
- Genus, its definition, 45
- Government
  - by finite verb, 110
  - by infinitive, 110
  - of words in series, 111
  - of introductory word, 111
- Hyperbole, 208
- Hyphen, 177
- Infinitive,
  - forms of, 113
  - split, 114
  - in 'ing', 114
- Interrogation
  - mark of, 176
  - figure of speech, 213
- Introduction
  - in incident, 14
  - in accurate description, 29
  - in vivid description, 36
  - in exposition, 59
  - in argument, 71
- Italics, 178
- Letters,
  - business, 189
  - formal, 192
  - informal, 195
- Mechanical Processes, 165
- Metaphor
  - in composition, 154
  - in literature, 204
- Metonymy
  - in composition, 155
  - in literature, 209
- Metre,
  - definition of, 217
  - kinds of, 218
  - variations in, 221
- Modifiers,
  - position of, 129
- Narration,
  - treatment of, 6
  - exercises in, 233
- Nominative absolute,
  - participle with, 115
- Nouns,
  - collective, 107
- Number,
  - difference in, 109
  - change of, 110
- Ode, 228
- Oral debate, 75
- Organization
  - in written argument, 71
  - in oral debate, 75
- Outline
  - in exposition, 55
  - in argument, 79

- Paragraphs,  
   nature of, 83  
   in narration, 86  
   in formal dialogue, 88  
   in informal dialogue, 89  
   in exposition, 95  
   correlation between, 100  
   exercises in, 272  
 Parentheses, 176  
 Participle  
   with nominative absolute, 115  
   unattached, 115  
   as a modifier, 129  
 Period, 175  
 Personification  
   in composition, 155  
   in literature, 207  
 Plot,  
   definition of, 21  
   action in, 21  
   character in, 22  
   setting in, 24  
 Premise,  
   major, 68  
   minor, 68  
 Pronouns,  
   distributive, 107  
   indefinite, 108  
   with case obscured 110  
   antecedent implied, 127  
   antecedent obscured, 128  
 Punctuation, 165  
  
 Quotation-marks, 177  
  
 Reference words  
   with antecedent implied, 127  
   with antecedent obscured, 128  
 Repetition, 209  
 Rhyme, 223  
   uses of, 225  
  
 Semicolon, 172  
 Sentence,  
   nature of, 104  
   syntax of, 107  
   incongruous, 120  
   rambling, 120  
  
 Sentence,  
   divided, 121  
   transposed order of, 131  
   periodic, 132  
   balanced, 211  
   exercises in, 279  
 Setting  
   in plot, 24  
 Simile  
   in composition, 153  
   in literature, 201  
 Slang,  
   clipped words, 145  
   local words, 146  
   class words, 146  
 Sonnet, 227  
 Spelling,  
   final vowels, 182  
   final consonants, 183  
   list of difficult words, 184  
 Synecdoche, 209  
 Synonyms,  
   distinction of, 163  
 Syntax,  
   principles of, 107  
  
 Tautology, 131  
 Tense,  
   present, 111  
   historical present, 112  
   pluperfect, 112  
   future, 112  
  
 Unity  
   in the paragraph, 86, 95  
   in the sentence, 118  
  
 Verbs,  
   tense of, 111  
   with mixed construction, 116  
 Versification,  
   metre, 217  
   foot, 217  
   line, 219  
   variations in, 221  
   rhyme, 223  
   alliteration, 224  
   blank verse, 224

- Versification,  
couplets, 225  
stanza forms, 225  
sonnet, 227  
ode, 228
- Vocabulary,  
constituents of, 136 ✓  
enlargement of, 140  
use of, 144
- Words,  
doubtful use of, 144
- Words,  
in narration, 148  
in description, 148  
simple, 149  
specific, 150  
figurative and imitative, 156  
in exposition and argument.  
158  
correct, 159  
precise, 160  
exercises in use of, 292







"I have seen almost no book of selections from literature which seems to be so satisfactorily complete."—F. B. White, *St. Paul's School*.

## Pancoast's STANDARD ENGLISH PROSE

From Bacon to Stevenson. Selected and edited by HENRY S. PANCOAST. ix+676 pp. 12mo. \$1.50 net.

About one hundred selections (most of them complete in themselves) from Bacon, Walton, Sir Thomas Browne, Fuller, Milton, Jeremy Taylor, Cowley, Bunyan, Dryden, Defoe, Swift, Addison, Steele, Johnson, Goldsmith, Burke, Coleridge, Southey, Lamb, Landor, Hazlitt, De Quincey, Carlyle, Macaulay, Newman, Froude, Ruskin, Thackeray, Matthew Arnold, Pater, and Stevenson.

Prof. Chas. M. Gayley, *University of California*:—"The conception is excellent and the selections are representative. The book is timely and should meet with a warm welcome."

Prof. R. K. Root, *of Yale*:—"The list of authors represented is thoroughly comprehensive and the selections themselves are chosen with excellent taste. I am specially pleased that Mr. Pancoast has given complete essays, rather than mere fragments."

---

"I do not know where else, within the limits, to find so delightful a selection of noble poems."—Prof. Thomas R. Price, *of Columbia*.

## Pancoast's STANDARD ENGLISH POEMS

From Spenser to Tennyson. 749 pp. 16mo. \$1.50 net.

Some 250 complete poems, besides selections from such long poems as "The Faërie Queene," "Childe Harold's Pilgrimage," etc. There are 19 pages of Ballads, 33 of Spenser, 22 of Elizabethan Songs and Lyrics, 16 of Elizabethan Sonnets, 51 of Seventeenth-Century Songs, 51 of verse from Dryden to Thomson, 277 of verse from Thomson to Tennyson, and 100 of Victorian verse, 164 of Notes (chiefly biographical and appreciative), and an index of titles.

New York Tribune:—"We believe it will be received cordially by all lovers of poetry, whether elementary students or not. Basing his selections on the individual excellence and historic importance of the poems, the editor has not allowed his fidelity to the latter test to overrule his taste, and there is very little matter in the book which is historically significant alone. First and last, this is an anthology of the best poetry."

Prof. Henry A. Beers, *of Yale*, author of "*English Romanticism in the Eighteenth Century*," etc.:—"The collection seems to me in general made with excellent judgment, and the notes are sensible, helpful, and not too *we 'läufig*."

HENRY HOLT & CO. 29 West 23d Street, New York  
378 Wabash Avenue, Chicago

# The Temple School Shakespeare

This series, entirely distinct from the well-known "Temple Shakespeare," is published in co-operation with Messrs. J. M. Dent & Co. of London. It is intended especially for school use, and the editing has been done with this in view. The distinctive features include a large-type text, the last word as to text; introductions that introduce; notes that are to the point, not in the air; thorough glossaries; illustrations which both inform and stimulate. Price, 50 cents a volume.

## THE TEMPEST

Edited by OLIPHANT SREATON, M. A.

## MACBETH

Edited by GEORGE SMITH, M. A.

## JULIUS CAESAR

Edited by F. ARMITAGE MORLEY, M. A.

## AS YOU LIKE IT

Edited by FLORA MASSON.

## HAMLET

Edited by OLIPHANT SREATON, M. A.

## RICHARD II.

Edited by C. H. SCOTT, M. A.

### IN PRESS

## THE MERCHANT OF VENICE

Edited by R. M'WILLIAM, M. A.

## A MIDSUMMER NIGHT'S DREAM

Edited by Rev. W. H. FLECKER, M. A.

## HENRY V.

Edited by R. H. CASE, M. A.

### COMMENTS

JAMES B. SMILEY, *Lincoln High School, Cleveland*: "The books as a whole are excellent and surpass every other school edition that I have seen. A pupil will be fortunate who can study his Shakespeare with such a book in his hand."

R. H. BOWLES, *Phillips-Exeter Academy*: "The introductions are unusually good, the illustrations interesting, the page clear and open—in short, everything about the books is more than ordinarily well done."

MARGARET P. SHERWOOD, *Wellesley College*: "The books seem to me admirably edited for the use of students, and the illustrated glossary is certainly a very effective and original feature."

C. B. BRADLEY, *University of California*: "I am much pleased with the wise selection of the illustrative material, and with the general excellence of the workmanship throughout."

JEANNETTE A. MARKS, *Mount Holyoke College*: "I like particularly the idea of stimulating the students' visualizing powers by the use of illustrations. It is, I suppose, the next best thing to actual stage settings."

Henry Holt and Company

NEW YORK  
CHICAGO

# ENGLISH ROMANTICISM

By Prof. HENRY A. BEERS of Yale

2 vols. 12mo, laid paper, gilt tops

## THE EIGHTEENTH CENTURY. \$2.

*Contents:* The Subject Defined; The Augustans; The Spenserians; The Landscape Poets; The Miltonic Group; The School of Warton; The Gothic Revival; Percy and the Ballads; Ossian; Thomas Chatterton; and The German Tributary.

"The individuality of his style, its humor, its color, its delicacy . . . will do quite as much to continue its author's reputation as his scholarship. The book is the work of a man who has studied hard, but who has also lived."—*New York Commercial Advertiser*.

"One of the most important contributions yet made to literary history by an American scholar."—*Outlook*.

"Remarkably penetrating and scholarly. It is a noteworthy book by an acknowledged authority upon a most interesting period."—*New York Times Saturday Review*.

"Always interesting. . . . On the whole, may be commended as an excellent popular treatment of the special subject of the literary revival of mediævalism in the eighteenth century in England."—*Nation*.

## THE NINETEENTH CENTURY. \$1.75 net. (Postage 15c.)

*Contents:* Walter Scott; Coleridge, Bowles, and the Pope Controversy; Keats, Leigh Hunt, and the Dante Revival; The Romantic School in Germany; The Romantic Movement in France; Diffused Romanticism in the Literature of the Nineteenth Century; The Pre-Raphaelites; Tendencies and Results.

"Among the few really great contributions to the study of Anglo-Saxon literature yet made by American scholars. . . . Prof. Beers is a delightfully human student, a companion on the way, not a Dry-as-dust of portentous mien."—*Mail and Express*.

"Where there is need of taste in forming and realizing an impression, and play for a gift of humorous and picturesque phrase of expression. Prof. Beers is at his best. . . . Full of felicitous judgments and memorable sentences."—*Nation*.

"There is a large feeling of the onward sweep of events that is almost dramatic. . . . It is in making his readers understand the spirit of the age that Prof. Beers excels."—*Book-Buyer*.

"Full of color, change, animation, and vivacity. The general romantic 'chain' is traced with an instinct that is unerring. . . . He does not neglect to mention such newcomers as Hewlett, Yeats, and John Davidson."—*Chicago Post*.

HENRY HOLT & CO.

29 West 28d Street  
New York

11'07

# EXTINCT ANIMALS

By E. RAY LANKESTER, F.R.S.

With numerous illustrations. \$1.75 net, postage extra.

An account of animals, many of which lived on the earth in ages before written history. The story is told so simply that children cannot fail to understand it, it is in no way lacking in scientific value, and will be full of interest for older people as well.

"A charming book . . . the greatest learning combined with the utmost simplicity of expression . . . a book of intense interest . . . the pictures are skillfully arranged to elucidate the text."—*N. Y. Sun*.

---

# THE COUNTRY DAY BY DAY

By E. KAY ROBINSON

Illustrated. \$1.75 net, postage extra

A diary of nature for a twelvemonth, descriptive of English country scenes, but of interest to the American nature-lover by reason of its marked literary quality and the wealth of detailed observation which it contains. There are numerous pictures from photographs taken in the field by the author

"Will prove a special delight. Does for England, but more elaborately, what Mr. Bradford Torrey's 'The Clerk of the Woods' has done for America."—*The Dial*.

---

# THE OPEN ROAD

Compiled by EDWARD V. LUCAS

Some 125 poems and twenty-five prose passages, representing over sixty authors. \$1.50

"The selections tell of farewells to winter and the town, of spring and the beauty of the earth, of lovers, of sun and cloud and the windy hills, of birds, blossoms, and trees—in fact of everything that makes work well-nigh impossible when the world of nature begins to awake from its long sleep."—*Critic*.

"A very charming book from cover to cover."—*Dial*.

---

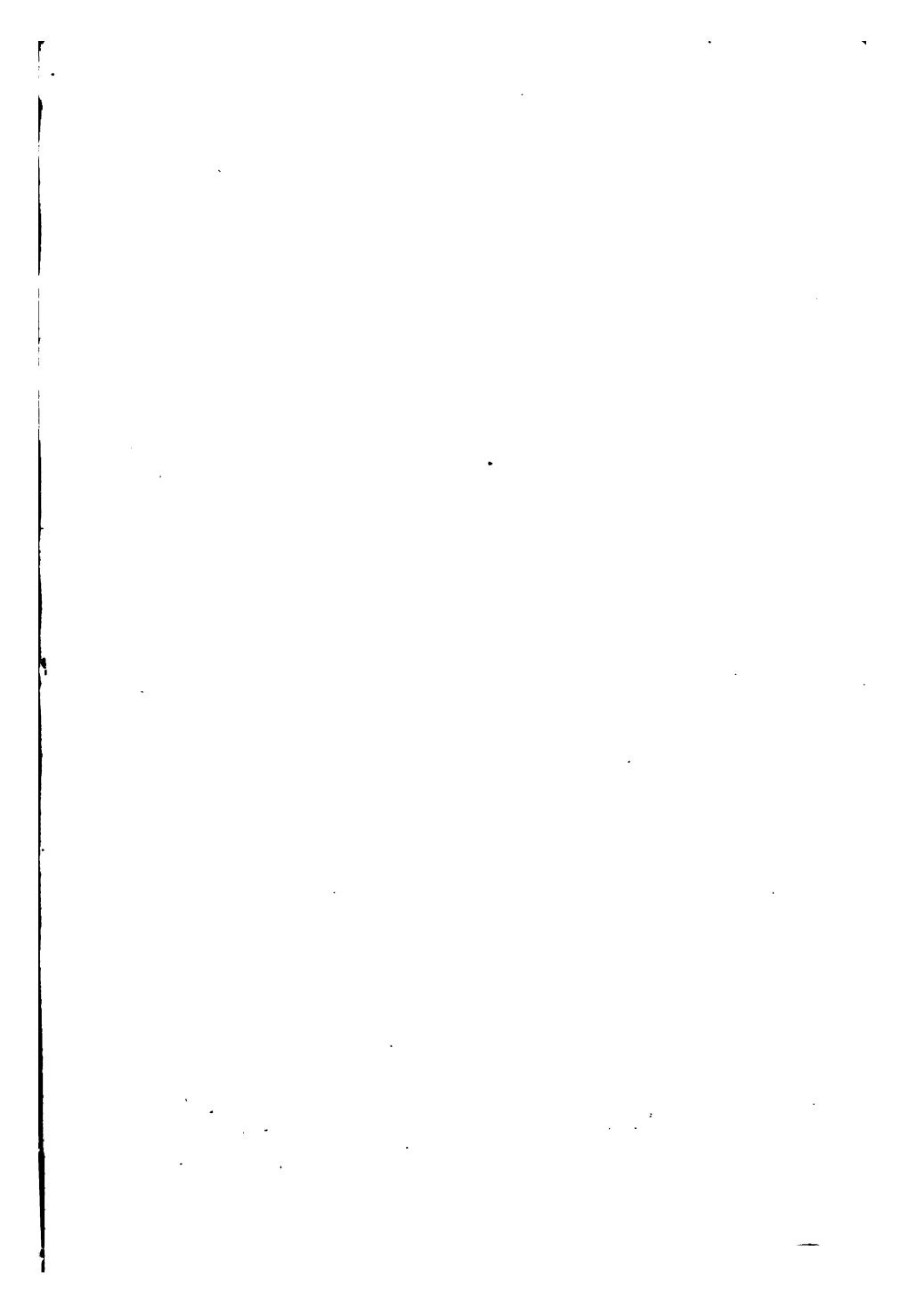
---

Henry Holt and Company

Publishers

(1, '06)

New York



# REFERENCE TABLE

## INTRODUCTION.

### Composition and How to Go About It.

1. Composition.
2. What to Write.
3. How to Write.

## I. NARRATION.

### I. Chronicle.

11. Subject Matter.
12. Treatment.

### II. Incident.

13. Selection of Details.
  1. Selection of Essentials.
  2. Addition of Effective
14. Order of Details. [Touches.
  1. In Stories of Rapid Action.
  2. In Stories of Surprise.
15. Introduction. [formal.
  1. Varieties: Formal and Informal.
  2. Tone.
16. Conclusion.

### III. Plot.

17. Action.
18. Character.
19. Setting.

## II. DESCRIPTION.

### I. Description for Accuracy.

21. Aim.
22. Field and Point of View.
23. Arrangement and Proportion.
  1. Beginning.
  2. Order of Details.
  3. Ending.
24. Expression.

### II. Description for Vividness.

25. Aim.
26. Subject and Point of View.
27. Arrangement and Proportion.
  1. Beginning.
  2. Order of Details.
  3. Ending.
28. Expression.

## III. EXPOSITION.

### I. Nature of Exposition.

31. Point of View.
32. Treatment.

### II. Explanation of Simple Terms: Definition.

33. Elements of a Definition.
  1. Genus: What to Include.
  2. Genus: How to Express.
  3. Difference: What to Select.

### III. Explanation of Complex Idea.

34. Explanation by Analysis.
  1. Details in Logical Sequence.
  2. Details in Time Sequence.
35. Explanation by Diagrams.
36. Explanation by Examples, etc.

### IV. Formal Exposition.

37. The Body.
  1. Limiting the Subject.
  2. Selecting Subject Matter.
  3. Making the Outline.

### 38. The Introduction.

1. Explaining the Purpose.
2. Arousing Interest.

### 39. The Conclusion.

## IV. ARGUMENTATION.

### I. The Subject.

41. Argumentation Distinguished.
42. Requirements of a Good Subject.
  1. Personal Interest.
  2. Two Sides.
  3. An Issue Capable of Proof.
  4. Clear, Accurate Wording.

### II. The Argument.

43. Determining Points at Issue.
  1. Major Premise.
  2. Minor Premise.
44. Defending the Points at Issue.
  1. Appeal to Common Experience.
  2. Appeal to Authority. [ence.
  3. Citation of Precedent.
  4. Argument from Analogy.

### III. The Organization.

45. Organizing Written Argument.
  1. Introduction.
  2. Body.
  3. Conclusion.
46. Organizing Oral Debate.
  1. Wording of the Subject.
  2. Team Work.
  3. Rebuttal.
  4. Preparation of a Brief.

### IV. Expression.

47. Courtesy toward Opponents.
48. Adaptation of Tone to Audience.

## V. PARAGRAPHS.

### I. Nature of the Paragraph.

51. Unity and Coherence.
52. Length.

### II. The Paragraph in Narration.

53. Unity.
  1. In Simple Narrative.
  2. In Complex Narrative.
  3. In Formal Dialogue.
  4. In Informal Dialogue.
54. Coherence.
  1. Through Sentence Order.
  2. Through Connectives.
  3. Through Emotional Interest.

### III. The Paragraph in Exposition.

55. Unity: Controlled by Outline.
56. Coherence.
  1. Through Sentence Order.
  2. Through Connectives.
57. Correlation between Paragraphs.
  1. By Words and Sentences.
  2. By Transition Paragraphs.

## VI. SENTENCES.

### I. Nature and Requirements.

61. Completeness.
62. Clear Connection of Parts.



## REFERENCE TABLE

### II. Syntax.

63. Agreement.
  1. Collective Nouns.
  2. Distributive Pronouns.
  3. Indefinite Pronouns.
  4. Phrases.
  5. Complex Subjects.
  6. Words Intervening.
  7. Subject and Predicate of Different Numbers.
  8. Change of Number.
64. Government.
  1. Subject of a Finite Verb.
  2. Subject of an Infinitive.
  3. Words in a Series.
  4. Words Introducing a Clause.
65. Tense Relations.
  1. Present: General Truth.
  2. Historical Present.
  3. Pluperfect.
  4. Future.
66. Infinitives and Participles.
  1. Split Infinitive.
  2. Infinitive in -ing.
  3. Participle with Nominative Absolute.
  4. Unattached Participle.
67. Mixed Constructions.

### III. Effectiveness.

68. Unity.
  1. Incongruous Sentences.
  2. Rambling Sentences.
  3. Divided Sentences.
69. Coherence.
  1. Conjunctions Distinguished.
  2. False Coordination.
  3. Change of Construction.
  4. Conjunctions Misused.
  5. Conjunctions between Sentences. [dent Implied.]
  6. Reference Words: Antecedent Obscured.
  7. Reference Words: Antecedent Obscured.
  8. Position of Modifiers.
70. Emphasis.
  1. Circumlocution.
  2. Tautology.
  3. Transposed Order.
  4. The Periodic Sentence.

### VII. WORDS.

#### I. The English Vocabulary.

71. Constituents of the English Vocabulary.
  1. Old English Words.
  2. French, Latin, and Greek Derivatives. [etc.]
  3. Miscellaneous Foreign Words.
72. How to Increase Our Vocabulary.
  1. The Writing Vocabulary.
  2. The Reading Vocabulary.
73. Doubtful and Disputed Usage.
  1. Slang.
  2. Clipped Words.
  3. Local Words.
  4. Class Words.
  5. Right Use of Words.

### II. Words in Narration and Description.

74. Simple Words.
75. Specific Words.
  1. Verbs.
  2. Nouns and Adjectives.
76. Figures of Speech.
  1. Simile.
  2. Metaphor.
  3. Other Figures.
77. Figurative and Imitative Words.

### III. Words in Exposition and Argument.

78. Correct Words. [in Sound.]
  1. Confusion from Resemblance.
  2. Confusion from Long Misuse.
79. Precise Words.
  1. Inaccuracy from Vagueness.
  2. Inaccuracy from Carelessness.
80. Distinction of Synonyms.

## VIII. MECHANICAL PROCESSES.

### I. Punctuation.

81. The Comma. [tion.]
  1. To Prevent Misconstruction.
  2. To Prevent Restriction of Antecedent.
  3. To Indicate Ellipsis.
  4. To Separate Words in Series.
  5. To Set Off Adverbs.
  6. To Set off Vocatives, etc.
  7. To Indicate Apposition.
  8. To Indicate Transposition.
  9. To Set off Subordinate Clauses. [Clauses.]
  10. To Separate Coordinate Clauses. [Clauses.]
82. Other Punctuation Marks.
  1. The Semicolon.
  2. The Colon.
  3. The Dash.
  4. The Period.
  5. The Exclamation-point.
  6. The Interrogation-point.
  7. Parentheses.
  8. The Apostrophe.
  9. The Hyphen.
  10. Quotation Marks.
  11. Italics.

83. Capitals.
84. Compound Words.
85. Abbreviations.

### II. Spelling.

86. Helps to Correct Spelling.
  1. Final y.
  2. Final e.
  3. Doubling Final Consonants.
  4. List of Difficult Words.

### III. Letter Writing.

87. Form in Letters.
  1. Capital Letters.
  2. Lower Case Letters.
  3. Italic Letters.
  4. Fancy Letters.